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NEW YORK AND LONDON

{ WITH 5 SUPPLEMENTARY PAGES
INCLUDING COLOR PLATE

MY NOTE BOOK



THE annual exhibition at the Carnegie Institute this fall will be composed of paintings contributed by American artists residing in America. In conjunction with the exhibition of works assembled by the institute, there will be presented a special collection composed of one hundred works contributed by the International Society of London, which collection is to make a circuit of a number of important cities, beginning at Philadelphia.

The separate works contributed in this country from those sent by the International Society will make the American collection a distinct feature this year. Moreover the awards of medals, carrying with them prizes of \$1,500, \$1,000, and \$500, will be restricted to American painters residing in America, because the works contributed by the International Society as a collection will not be entered subject to conditions and agreement stipulated by the institute in its usual form of invitation.

A jury will be elected by those asked to contribute, to meet in Pittsburg, October 15, for the selection of works by American artists, but the plan for this year does not provide for the election of two foreign members.

Paintings must be ready for delivery to the institute's agents the first week in October.

American representation at each of the annual exhibitions held since the opening of the institute has been unusually important, numbering each year considerably more than half of all the works shown. It is the desire of the institute that the American representation at the coming exhibition be made even stronger than heretofore, and that the exceptionally high standard established for these exhibitions be maintained.

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THE new exhibition at the National Arts Club consists of work by early American painters, chiefly portraitists. Among the pictures are some old family portraits from Charleston painted by Jeremiah Theus in 1757, and Gilbert Stuart in 1794. There are no less than eight portraits of the Manigault family of Charleston by these painters, by Allan Ramsay (1751), and by Thomas Sully (1817). Mrs. Cornelius Vanderbilt lends a portrait of Henry Collins Marchant, by John Smibert, and Mrs. Richard Watson Gilder a speaking likeness of the poet Fitz

Greene Halleck, by Henry Inman, together with a portrait of the only child of Joseph Rodman Drake, by the same painter. Dr. George Reuling, of Baltimore, lends six specimens of Gilbert Stuart's work and two others by Stuart are lent by Mr. Alfred H. Bond. A portrait of Ralph Izard, whose likeness, with that of his wife, has just been bought by the Museum of Fine Arts, is lent by Mr. Eugene Kelly; the painter was Zoffany.

There is a fine portrait by Henry Inman of Henry Eckford, the designer of frigates and clipper ships and after whom streets and clubs are named in Brooklyn, and from a descendant of John Trumbull, Mrs. Frederic Van Lennep, there appears a portrait of his wife by Colonel John Trumbull of Washing-



ILLUSTRATION FROM "A DETACHED PIRATE,"
BY HELEN MILESETE

ton's staff. Mr. George H. Story, director of painting at the Metropolitan Museum of Art, lends a portrait of General Alexander Jackson by Samuel Waldo. These and other portraits will be on exhibition for several weeks to come. This little exhibition, put together from loans off the walls of a few people, is proof that retrospective loan exhibits might be made in New York with great ease and to great profit and advantage. It is well for modern artists to see what men in their line were doing from a hundred to a hundred and fifty years ago. It is certainly not uninteresting to see how Americans looked in those periods. The great interest taken of late in genealogy makes retrospects more timely than ever. Here we see specimens of Sully and Zoffany, men strongly

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affected by the styles of painters fashionable in England at their time, and portraits of an earlier period by unknown hands, supposed to be the product of visitors to the colonies, whose handiwork recalls the stiff poses and harsh coloring of Lely and Kneller. Such exhibitions are not calculated for popularity, since they have no direct story to tell and are only in some part attractive from the beauty of the persons represented; but they appeal to connoisseurs and those to whom the history of American art is of interest, and for that reason seems to belong to the province of a club of artists and amateurs.

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MEMORIAL day was chosen for the unveiling of the Sherman Statue, and New York may well be proud of Augustus St. Gaudens, who has given us such a rarely beautiful piece of sculpture. The statue occupies a commanding position at the Plaza entrance of Central Park. The soldier is represented riding grimly forward, a winged Victory before him. It is perhaps left to sculptors only to realize the plastic beauty of the group, the happy management of line, the balance and restraint of the whole working out of the conception—the way in which the sense of resistless force has been caught and fixed—the man and the moment bodied forth.

It is always a trifle hazardous to speak of the "meaning" of a work of art. But this group of St. Gaudens', outside of its purely plastic charm, kindles the imagination. It is not by accident that the general reins up his horse slightly—and how beautifully the action is caught!—that the conqueror bares his head in the presence of that winged figure that holds aloft the palm of victory, and with swift, tumultuous drapery sweeps on to tell of his triumphs. The beauty of that conception—that awe-struck sense of insignificance of the individual in the march of great events—thrills like solemn music.

So much for the work in its larger sense. Its significance does not end there. It is pleasing to see, as this group of St. Gaudens' triumphantly affirms, that it is possible to handle our unpicturesque modern dress plastically. The general's military cloak is here made as significant as the swirling Grecian drapery of the Victory. The modern is as full of beauty—a different beauty—as the old, given but the insight and the power to realize it.

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AN engraving by Dickinson, after a portrait by Sir Joshua Reynolds, of Mrs. Pelham feeding her chickens was sold the other day at Christie's for \$1,950. The engravers did wonders in making British artists popular, but they helped to destroy the art of painting in England. Finding that reproductions were so profitable, artists began to paint pictures with that end in view, and the inevitable result was carelessness on the very point most important in an oil painting, the color and the sentiment expressed by color. British art has never entirely recovered from this position of inferiority, notwithstanding Constable and Turner. The modern Glasgow school is trying to regain the standard lost through the engravers. At the London sales one often sees the original oil painting go for a smaller price than some rare specimen of its reproduction.

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SIR FRANCIS CHANTREY, R. A., died in 1814 and left to the Royal Academy a large sum of money for the purchase of works of art in sculpture and painting only. When his wife died or married again his entire fortune was to go to the academy for the purchase of work of art of the highest merit, "either already executed or that may be executed by artists of any nation, provided they have resided in Great Britain during the executing and completing of such

works." The works of foreign and deceased artists are thus eligible; and so is that of artists who are not members of the Royal Academy. In practise, however, the academy chooses almost always the sculptures or paintings of academicians. Nor is there any obligation that purchases shall be made from the exhibitions of the academy. Yet that is the common practise.

Since 1877, when the trustees began to buy, the sum of \$300,322.50 has been paid for 101 objects, or about \$3,000 for each. It has been calculated that \$150,000 went to academicians, \$90,000 to those about to be elected to the academy, and \$60,000 to outsiders. Presidents of the academy such as Lord Leighton, and members like Hubert von Herkomer, have been granted high sums for pictures, while Rossetti, Whistler, Legros, Gilbert, and other famous artists, living and dead, have no representative of their work among the Chantrey purchases. A London paper calls for an official inquiry into the way in which the bequest is administered, and suggests that Parliament direct how the annual income shall be expended.

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Two pictures have been selected this year by the council of the Royal Academy for purchase under the terms of Sir Francis Chantrey's will, and in due time these will go of course to the Tate Gallery at Millbank. The first is "In the Constable Country," by the popular Scottish associate, Mr. David Murray. This oblong canvas, which hangs on the line in Gallery III., is an atmospheric view of the veritable lock which we associate with Constable's "Jumping Horse" and other famous works, the tower of Dedham Church discernible in the background, pale-leaved willow trees, beset with rooks, to the left. You have only to dwell, as Mr. Murray has dwelt, in the Constable country to realize how faithful are the great plein-airist's renderings of nature thereabouts. Mr. Murray has not copied Constable, for he has given us a modernized version of these flatlands beneath a gray sky. The second Chantrey purchase in the picture section is another landscape—"Autumn in the Mountains," by Mr. Adrian Stokes. A group of silver birches rises from the rock-set foreground height, their leafage of pale greenish-gold. Beyond are range on range of hills, now pine-clad, now with a deep-blue shadow lying upon them, or again gloriously white with sunlit snow. The birches, grouped to the right, straving in irregular file to the left, are a tenderly beautiful part of this imaginative landscape, whose chief flaw is its flat, conventional sky.

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THE New York Public Library has just placed on exhibition at the Lenox Building, Fifth Avenue and Seventieth Street, a collection of manuscript, maps, books, and engravings illustrating the history of New York under the Dutch.

Among the documents shown is a photograph of a letter by P. Schaghen, written in 1626, announcing the purchase of the Island of Manhattan from the wild men for the value of sixty guilders, or about \$24. There is also the original letter of Domine Michaelius, written on the Island of Manhattan the 11th of August, 1628, and giving a long and interesting account of the country, its products and climate, the Indians, etc. The oldest publications about New Netherland are all here, including the first printed account of Henry Hudson's discovery (in English), 1625, "The Liberties and Privileges of New Netherland, 1630," and the various descriptions and historical accounts of the colony, down to the printed Articles of Surrender to the English in 1664. Documents signed by Directors William Kieft and Peter Stuyvesant are also on view. There is Stuyvesant's

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portrait, in a frame made from the wood of the pear tree planted by him, together with a picture of the tree before it was blown down.

The oldest view of the city is dated 1651, but is supposed to show its appearance as it was about 1630. The views of New Amsterdam in 1655 and at later dates are also shown, together with a selection of pictures of old Dutch houses. The modern literature of the subject is fully represented by various books and pamphlets. The two original city charters, granted by Thomas Dongan in 1686 and by John Montgomerie in 1731, are given the place of honor in a case by themselves with the silver box containing the Dongan seal.

The exhibition is open to the public every weekday, free of charge, from 9 o'clock A. M. to 6 o'clock P. M.

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ROBERT FREDERICK BLUM, the painter and illustrator has just passed away the victim of that dread scourge, pneumonia. Mr. Blum was a native of Cincinnati and was in his forty-seventh year.

Mr. Blum was one of the youngest members of the National Academy of Design, was President of the Painters in Pastel, a member of the American Artists' Society and the Water Color Society.

His first work in the East was done for the Scribners in 1879, and the next year he went to Venice, returning there in 1881, where he executed many pen drawings, as well as water colors. In 1882 he visited Toledo and Madrid, and in 1884 Holland, in both of which countries he executed work that won the favorable comment of art critics. After this he visited Venice several times, during one of his visits painting the "Bead Stringers," which, when shown at the academy, caused him to be elected an associate.

His most ambitious canvas up to that time, "The Ameya," which was exhibited at the academy in 1893, resulted in his being elected to full membership. In 1890 he went to Japan to illustrate Sir Edwin Arnold's "Japonica," in which country he remained two years. At the Exposition Universelle in Paris, 1889, Mr. Blum's canvas, the "Lacemakers," was awarded a gold medal.

On his return from Japan he began the two canvases that now decorate Mendelssohn Glee Club Hall, the "Feast of Bacchus" and "Music." This series, however, was not finished. Latterly he was engaged with A. B. Wenzell in painting a larger decoration for the New Amsterdam Theater on Forty-second Street.

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THE sale of the famous Vaile collection of French pictures, together with pictures from the collection of Lord Wimborne, Mr. E. J. Milliken, of New York; Mr. G. W. Beckett, M. P., and the Dean of Wells, at Christie's reached the sensational total of £105,845 (\$529,225). The Vaile collection brought £58,529 (\$292,645).

This beats all records for Christie's, his previous best one day aggregate being £99,564 (\$498,820), made by the Dudley collection in June, 1898.

Interest in the sale has been enormous. Christie's rooms, in King Street, St. James, have been visited by crowds of well-known people, which surpassed even those attracted by the Dudley collection eleven years ago.

The chief attraction was four superb paintings by F. Boucher, "The Fortune Teller," "The Love Message," "Love's Offering," and "Evening." These were offered in one lot. When it came up many were the conjectures as to what it would fetch.

The bidding started at 10,000 guineas (\$51,000) and steadily arose by thousands, amid breathless excitement, until the splendid total of £23,415 (\$117,075) was reached, at which sum the quartet was

knocked down to Messrs Tooth. Boucher's works were numbered 56, 57, 58, and 59, on the catalogue.

Previous to their coming under the hammer, many choice treasures were disposed of. Messrs. Agnew started the day of sensational bidding by outstaying all opposition for "Veronian and Veronese," by D. Grossetti, of which they became the coveted purchasers for £3,990 (\$19,950).

They also became possessed of "Diana Reposing," by F. Boucher, for £3,150 (\$15,750); a portrait of Mme. Du Barry, by F. H. Aronais, for £2,100 (\$10,500); "Strolling Musicians," by M. Lancret, for £2,625 (\$13,125); a portrait of "Monsieur De Noirmont," by de Largillière, £2,625 (\$12,125); a portrait of the Comtesse de Neurbourg and her daughter, £4,275 (\$21,375).

For the half dozen pictures alone Messrs. Agnew paid £19,215 (\$96,075). All were in the Vaile collection. Wertheimer, Seidelmayer, and Colnaghi were also extensive purchasers, Wertheimer paying £9,450 (\$97,250) and £6,300 (\$31,500) respectively for a Gainsborough portrait of a young woman and Lord Wimborne's picture of Venus and Mars by Paul Veronese. Mr. Seidelmayer paid £9,870 (\$49,350), £2,100 (\$10,500), and £1,812 (\$9,060) for E. W. Beckett's portrait of Mrs. Blair Romney and "Pleasures of the Country," by J. R. Pater, and a portrait of Mme. de Noirmont, by N. de Largillière, the two latter being from the Vaile collection, in the order named.

Colnaghi & Co. paid £2,730 (\$13,650), £2,257 (\$11,285), £2,205 (\$11,025), £1,995 (\$9,975), and £1,312 (\$6,560) for a Raeburn portrait of Miss Isabella Brown, a Gainsborough portrait of Mr. Ozied Reynolds, a portrait of Thomas, eighth Earl of Westmoreland, a Happner portrait of Mrs. Huskeson and a Reynolds portrait of John, ninth Earl of Westmoreland, in the order given.

Of two pictures belonging to Mr. E. F. Miliken, of New York, a portrait of Georgio Cornaro, by Titian, was bought by Mr. Mellar, the price being £4,725 (\$23,625).

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A REMARKABLE exhibition of studies in oil, water colors, and black and white, all from the hand of Mr. John S. Sargent, is being held in London. This is the first exhibition in England devoted solely to his work, and Mr. Sargent refuses to part with one of these sketches. They are varied in theme and dissimilar in treatment and cover a considerable period of time. Mr. Sargent was in Italy last autumn and some of the sketches are the products of his visit. They include six water colors of as many places in Venice.

The examples in oil include early studies of a black haired girl, a head seen in profile, and a long necked man in the manner of an old Italian master; a laughing, dark eyed bellringer of the South; a sketch of Joseph Jefferson, and a half length presentment of a lady who is no other than Signora Eltonora Duse. Her expression is that of a highly strung woman under a veil of weariness and is interpreted with rare economy of material. There is also a Venetian tavern.

Four Venetian girls in mantillas and a mustached man sit in this tavern, the ceiling of which is hung with onions. The brush has been used as though at haphazard, but in the result every passage is justified. No living artist, probably, save Mr. Sargent could have given such vitality to these Venetian workers, or could with such vigorous surety have knit them in their environment.

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THE Duchess of Marlborough has started what the *Globe* hints is likely to prove something more than a craze, and what that journal thinks may lead to the

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establishment of a school of English sculpture. The idea is to have statuettes of oneself, one's relatives, and particularly one's children, made for the drawing room. The Duchess has had a tiny statuette of herself executed in white marble. She is reclining upon a sofa, wearing a clinging dress of Empire shape. She has also had a statue of her eldest boy, the Marquis of Blandford, carved in a lying posture. It is about three feet long.

The *Globe* thinks fashionable women may take up this idea of drawing room sculpture and says:

"Why not? Englishwomen are every whit as beautiful as the Greek, and certain of the prevailing fashions in costume lend themselves as easily to the plastic arts as the chiton of the ancient days. One is less optimistic concerning English men."

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AMERICAN exhibitors to whom prizes were awarded by the jury at the International Exhibition of Modern Decorative Art held in Turin from April to November, 1902, have just received their medals and diplomas. The American Section of Artistic Photography obtained a greater number of prizes than any of other nations. The only prize offered by the King of Italy to the whole exhibition was awarded to Mr. Alfred Stieglitz, of this city, as representative of the Photo Secessionist Club.

The list is as follows:

Grand Prix—Paul W. Bartlett, New York City; W. B. Dyer, Chicago; Frank Eugene and Gertrude Kasebier, New York City; Alfred Stieglitz, Standard Oil Company and Tiffany Studios, New York City, and H. Clarence White, Newark, Ohio.

Gold Medals—Rose Clark, Buffalo, N. Y.; Cosmopolitan Range Company, Gorham Manufacturing Company, and Scribner's Sons, New York City; Grueby Faience Company, Boston, and Edward Stirling, Philadelphia.

Silver Medals—J. Benjamin, Cincinnati; Curtis & Cameron, Boston; J. and R. Lamb, New York City; Joseph P. Keiley, Brooklyn; Emma Spencer, Newark, Ohio, and Mary R. Stanbery, Zanesville, Ohio.

Diplomas of Merit—Alice M. Boughton, Brooklyn; Louis Casavant, New York City; Thomas M. Edmiston, Newark, Ohio; Ferguson E. Lee, New York City; R. Osgood, Boston; Photogravure and Color Company, W. W. Renwick and Roman Bronze Works, New York City; D. D. Spellman, Detroit; A. H. Stoiber and Taft & Belknap, New York City, and Eva Schutz Watson, Chicago.

Exhibitors Declared Hors Concours—Charles Balliard, Pach Brothers, and Tiffany & Co., New York City.

JOHN W. VAN OOST.

THE ROYAL ACADEMY EXHIBITION

On the 4th of May the 135th exhibition of the Royal Academy of Arts was thrown open to the public at Burlington House.

Taking it altogether the exhibition is an excellent one although there is no one canvas that stands out pre-eminent.

There are 1,880 works, 788 oil paintings, 273 water colors, 245 miniatures, 135 in black and white, 252 architectural drawings, 187 pieces of sculpture, etc.

Mr. John S. Sargent is represented by six portraits. A typical canvas, his picture of Lady Evelyn Cavendish, has the face of full character. The same artist's portrait of Mrs. Joseph Chamberlain, the American wife of the Colonial Secretary, is in his happiest style. Mrs. Chamberlain is painted in a white dress, a touch of color being given by a blue wrap. Her features express that serenity of disposition that is one of her most charming gifts. Mr. John M. Swan, the painter-sculptor, sends to the picture section "The

Cascade," imaginative, harmonic, lovely in particular as to the back of the nude girl seated on the bank, and "Iris," whose yellow drapery is out of key; but he is unrepresented in the sculpture galleries, and no academician can here take his place. Mr. Abbey, reputedly hard at work on his coronation picture, is content to send "Pot-Pourri," dated 1899, showing three comely girls, in the gray-walled upper chamber of an eighteenth-century mansion, placing in blue jars the red rose leaves which for weeks have been drying on table and floor. Not for many years has the veteran R.A., Mr. J. C. Hook, been an absentee—we miss his fluently rendered coast scenes, with figures, from the central gallery. Mr. J. J. Shannon has nothing so transfixingly forceful as his "Phil May" of 1902; Mr. Mark Fisher's "Hampshire Village," buoyant as it looks among the landscapes at Burlington House, will not bear comparison with his "Bathers" of three years ago; neither Mr. Cayley Robinson, the mystic, nor Mr. Arthur Lemon, the sometimes idyllic pastoralist, is represented. Messrs. H. T. Wells, R.A., and Walter Osborne have died during the year, and work by them is now seen for the last time, as was that of Messrs. Onslow Ford, Ridley Corbet, and Sidney Cooper in 1902.

Mr. Furse's "Return from the Ride" is the surprise, the most prominent feature of the Burlington House show by a young painter. It is a big oblong, about eight feet by six feet, and, hung on the end wall of Gallery VIII., is admirably seen through the succession of arches as the visitor approaches from Gallery IV. In the foreground stands a lady in silvery pink silk gown, with a suggestion of wine-color in it. Her black hat has white trimmings, her dress a white fichu. Immediately behind her, seated on a dark horse, the curves of whose back and neck are so happy a part of the composition, is a clean-shaven man, his white summer hat held in his left hand on the horse's flanks. A bob-tailed sheep dog, open mouthed, looks toward his master from the right foreground. This group is introduced into a sunlit wooded landscape, massed foliage, broadly and decoratively treated, to right, extensive vista of country to left. No picture at Burlington House indicates more accomplished study of great traditions handed down by seventeenth century masters—Van Dyck and Velasquez immediately occur to mind—yet none is more felicitously inventive in the main lines of its composition, more fresh and modern as to sentiment. There are two other pictures by Mr. Furse—"Vice-Admiral Lord Charles Beresford," in naval uniform, gloved hand on taffrail, rigging and dramatic sky behind, and "Lieutenant-Colonel Sir John Jervis White Jervis," artillery cloak thrown back, standing by his bay charger, a fine animal, reminiscent as to form of one of the horses in "The Surrender of Breda." Some years ago at the Slade School Mr. Furse was characterised, in student slang, as a painter "cram full of talent." Delicate health has for some time prevented his full development. Now, however, he steps forward with some dignity of purpose.

In years, in accomplishment, in technique, in everything almost, save that each this year contributes to our pleasure, there is dissimilarity between Mr. Furse and Mr. W. Q. Orchardson, R. A. A second picture of the year, although regarded by some as no more than an echo of his best, is Mr. Orchardson's "Mrs. Siddons in Sir Joshua Reynolds's Studio." The great tragic actress of the eighteenth century, clad in white, head thrown back, arms outstretched to the full, is declaiming a passage to eight hearers. Seven of these are portrait studies. Richard Brinsley Sheridan, back to fireplace, listens and looks attentively; Sir Joshua himself, in plum colored suit, sits to the extreme right of the semi-circular group; Mrs. Jor-

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dan, the exponent of Comedy, is in green dress and big black feather hat; and we recognize Kemble, the actor Macklin, James Northcote, the pupil of Reynolds, and Edmund Burke, the Irish orator, monocle to eye. Beneath the upright canvas, on which is begun Sir Joshua's familiar portrait of Mrs. Siddons as the Tragic Muse, is the insufficiently realized figure of a flâneur. The distinction with which this picture has been painted, or, rather, stained with color—for in many places the canvas is almost bare—the subdued harmony of the scheme, broken only by the white of Mrs. Siddons's dress and the white stockings of the men, the fine sequence of heads, the accomplished *tout ensemble*, delight. Close by hangs Sir Lawrence Alma-Tadema's "Silver Favorites"—fish, the flick of their tails enchanting, being fed from the marble steps of a terrace or exedra by one of three gaily dressed Roman maidens grouped there.

Mr. J. H. F. Bacon's "Homage Giving: Westminster Abbey, August 9th," is among the most widely remarked canvases at the Academy. The King, crowned, is seated on the blue carpeted dais, receiving the homage of the premier peer spiritual, the late Archbishop of Canterbury. In the right foreground the Queen is seated, not yet crowned; and the Prince and Princess of Wales, other members of the Royal Family, and the kneeling temporal peers, among them the dark bearded Duke of Norfolk, are at once recognizable. The galleries of the Abbey are thronged with peeresses in their robes, represented on too large a scale, surely, in relation to the architecture. Interest centers, of course, in the King and Archbishop. It will be recalled that Doctor Temple reeled, would have fallen had he not been supported, when about to place the crown on King Edward's head. Now, remembering this, the King leans forward and aids the Archbishop to rise. Mr. Bacon, who only a short time ago was elected A.R.A., is most successful where the greatest demand is made. As a whole, this "Homage Giving" is unsatisfactory, but the two figures in the middle are well conceived.

Mr. J. J. Shannon sends a portrait of George Francis Augustus, Lord Vernon, as he appeared as page to King Edward, in scarlet coat with black facings, white breeches and stockings—one of the best of his year's endeavors; Mrs. Marie Lucas as a presentment of a less sumptuously attired peer's page; Mr. James P. Beadle's "Coronation Day" shows the four trumpeters of the Blues, on gray horses, which headed the procession. But, after all, these are probably but foretastes of what, somewhat belatedly, we shall have in 1904. Mr. Ernest Crofts reverts to Queen Victoria's funeral, as it moved solemnly between the purple draped houses of St. James's Street.

Historically the visitor to Burlington House can pass from that great battle, or rather an incident connected with it, which eight hundred and thirty-seven years ago issued in the Norman Conquest to the South African campaign. It is Mr. Matthew Hale who shows us the horses of William I. being landed in the surf from a hundred skiffs; it is Mr. W. B. Wollen who paints the South Lancashires storming the Boer trenches at Pieter's Hill, Natal. Then we find Lady Butler concerned with a company of mounted soldiers, "Within Sound of the Guns," on the confines of a South African river; Miss Lucy Kemp Welch, with "Sons of the City," an effective arrangement of horses' heads seen in long line, C.I.V.'s astride them; Mr. John Charlton, with the gallant dash of cavalry under Seidlitz at Rossbach;

Mr. W. L. Wyllie, with an ambitiously allegorical "Peace Driving away the Horrors of War." This last is an essay in a kind that Mr. Wyllie cannot compass. To say nothing of imaginative fitness and significance, he has failed pictorially to unify the various parts of this canvas—the shadowed camp fire, about which stalk Death and Famine, the sunlit, rainbow arched landscape, whence from a flaming city rises an ominous cloud of smoke.

Mr. Byam Shaw likes to be enigmatical, it is thought. He paints a portrait of himself in "The Fool who would Please Every Man." Attempt to take the advice of each, and you will please none—that is the moral of Æsop's fable. Mr. Byam Shaw represents the too-variously-advised man and his son bearing on a pole the ass on whose back they set out from home, and the ludicrous situation causes them to be surrounded in the courtyard by a jeering company of Georgian soldiers, men, women, and children, nor do the pigeons and poultry seem incapable of apprehending the joke. Unlike Mr. Shaw's New Gallery picture, it is executed in the manner of Ford Madox Brown. In "The Prodigal Daughter" the Honorable John Collier shows us a kind of English Magda, standing defiantly, back to door of a *bourgeois* parlor, whence her father and mother watch her with pained surprise, utterly unable to realize her recalcitrant point of view. Mr. E. Blair Leighton's "Alain Chartier," hung on the line in Gallery V., is another prominent subject piece. Margaret of Scotland, sumptuously clad, is represented kissing the lips of the poet, "parcequ'elles avaient dit de si belles choses," greatly to the astonishment of a retinue of waiting maids who troop down the garden steps. A different kind of world from any of these is depicted by Mr. J. C. Dollman in "Mowgli made Leader of the Bandar-Log." The open air parliament of monkeys which, as Mr. Kipling relates in his "Jungle Book," elected to choose the human child as their ruler, and thus to "become the wisest people in the jungle, so wise that every one else would notice and envy them," is gathered in the sunlight on the range of some ancient arena. Almost opposite is Mr. F. Spenlove Spenlove's "Unto this Last: a Pilot's Funeral, Southwold." The solemn, snow clad village street, with its sailor mourners, is not alone excellent in tone but imaginatively apt.

THE coming exhibition of recent portraits by John S. Sargent in Boston, will include most of those he has painted since February, but not that of the President, which is in the White House and cannot be removed. There will be four portraits in black and white and a dozen in oils. Meantime Mr. Sargent is exhibiting at the Royal Academy, the Salon, and the New Gallery, London. In the Carfax Gallery, London, he has half a dozen impressions of Venice very lively in brushwork and very true to the atmosphere and character of the chief city of the Adriatic. They are in oils, water colors, and black and white. Other pictures include a view of the Cellini bronze, the Perseus at Florence, a Biblical scene with two figures, "David Visits the Camp," a "Siesta," with sleeping figure, and "The Sleeper," a study in foreshortening. In "A Venetian Tavern" he shows groups of the people, male and female. "Portrait of a Lady" is a quick sketch of Eleanor Duse. Mr. Sargent is "breaking the record" as an exhibitor and as a portrait painter.



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CUNNING ARTIFICERS' WORK

NOTABLE ADDITIONS IN BRASS AND BRONZE TO THE NATIONAL MUSEUM.

THE collection of Oriental porcelains, ivory and wood carvings, bronze and brass vessels, lacquered ware and rare china in the National Museum, which,



SUGGESTION FOR A HANGING LAMP

by the way, is one among the finest of its sort in America, has within the last few days received an important addition, says the *Washington Post*. Miss E. R. Skidmore, who spent much of her life in the far East and who had contributed largely to the collection already at the museum, lately decided to add the rest of her collection. It was accordingly boxed and sent from her home on the north side to the museum, where it is now partly on exhibition.

Miss Skidmore's collection is one of the most remarkable ever brought to this country. Perhaps the largest and most striking object in the part newly added to the museum is an enormous brass lamp, which she obtained in India and which is of a strictly Indian design. The lamp rests on a solid block of teak wood, nearly five feet in diameter, being, in fact, a solid cross section of a teak tree trunk. This block is carved to imitate a bunch of swamp grasses, lilies, lotuses, and other water plants. Resting on this teak wood base is a great bronze turtle of a species indigenous to India and true to life in every detail. On one of the diamonds, or sections, of the carapace, or shell, is an inscription in Sanskrit, a dedication to the gods, or prayer for good luck. Then, on the back of this turtle and forming part of the whole, are three half kneeling figures, so situated that together they form a triangle. One is the monkey god and the other two are well-known divinities of the Hindu pantheon.

The three figures uphold in their outstretched arms and hands a large and solid grooved bronze ring, or pedestal, upon which stands a twisted column of bronze nearly four feet in height, terminating at the top in a tripod shaped arrangement, in which rests the highly ornamented and artistic bronze lamp, or vessel, for holding the wick and oil. The whole is meant to symbolize the Hindu idea of the universe, with certain gods, or genii, kneeling on the back of a

tortoise and upholding the world on their shoulders. In addition to this, she has other objects in bronze—a water boiler, for example, made in the form of a pagoda, and resting on the backs of three bronze elephants; a pair of Japanese iron stirrups inlaid with bronze; an incense box of different metal alloys (for which the Japs are famous) engraved in the form of chrysanthemums. There are also a great many old and rare pieces of porcelain and china on stands of teak wood carved in the form of lotus leaves and flowers; a rare old screen, the frame of which is of teak, filled in with porcelain tiles; a large porcelain figure of Confucius, resting in a teak chair; a Burmese manuscript box for keeping the sacred books of the Brahminical and Buddhistic law, carved of wood into many fanciful forms, and gold lacquered.

But the most remarkable, as well as mysterious, object in her entire collection is an imitation egg, of the nature of which Miss Skidmore is in ignorance. At first sight, one would say that it was simply a bronze egg, inlaid with a yellow metal, light brass or gold, by that peculiar hammering-in process by means of which the Japanese produce their celebrated sun spot vessels. Taking the egg in one's hand, however, it seems altogether too light for bronze and yet too heavy for wood. The question is whether it is metal or some other substance lacquered over, for the Orientals are very skilful in making clever imitations of almost any kind of metal out of lacquer. However, if it were wood it would absorb moisture and crack, or, if ivory, the fact would readily enough be detected. Miss Skidmore calls it her "dragon's egg." This interesting object has proved a complete mystery and puzzle to every expert and authority on Oriental art in America. Mr. George R. Kunz wanted to file it and apply acid to its surface in order to determine what manner of material it was made of, but when Miss Skidmore refused to allow any such thing, he admitted he could not tell what it was. She then took it to Herbert R. Bishop and to Tiffany's, in New York, but wherever she went the reply was the same—that they could not determine the nature of the material without spoiling or marring the object itself. It has therefore remained a mystery from that day to this and will go into the cases of the National Museum as the greatest puzzle in that institution.

SUGGESTIONS FOR WATER COLOR PAINTING

SOFT-COLORED crayons can be used to experiment in introducing some desired strong point of shade or color; the crayon being easily removable by the handkerchief and bread crumbs.

When colors are mixed by superimposing one layer on another, the color of the warmest hue should generally be washed first, as, Light Red under Cobalt.

The influence of sunlight at different hours of the day, in modifying color is well known; thus with a dominant colored light, as the red or yellow ray of sunset, green vegetation often takes a reddish or maroon hue; brown assumes a yellowish cast, etc.

Dry, powdered color mixed by the palette knife, with a thin solution of alcohol and white lac, will sometimes be found useful in alterations or bold marking for foreground. This device will often give results corresponding to markings with thick oil colors.

When Indian ink is long kept in a liquid state, it may become worthless from the decomposition of the gelatine which it contains. A little glycerine added, acts as a preservative, and gives the ink a good flowing quality. Too much glycerine, will interfere with the drying qualities of the ink, and of course render it more liable to be smeared.

The Art Amateur

Pigments, either in cake or moist form, should not be left in sunlight. Some colors have a viscid nature, as Yellow Lake, Italian Pink, and the Madders; and strong sunlight, if long continued, renders such pigments hard, and the normal fullness of the color cannot be obtained from them. Colormen should therefore be careful of long exposure of color boxes in shop windows.

Every pigment may be reducible to three scales. First, its reduced scale, or descending from its normal fullness, to its palest condition. Second, its darkened scale, or the color concentrated from its brightest state to a pasty condition. Third, its dulled scale or the color mixed in various degrees with grays.

The opposition of deep and light tones of the complementary colors, produces the most effective contrasts; thus, light tones of yellow opposed to deep tones of violet, or light tones of red with deep tones of green, etc.

The season most favorable for studying color in landscape from nature, may be found from a month to two months previous to the close of the autumnal season. The richness and variety of color in the foliage of America at this season, are probably not exceeded by any other latitude.

If water color paper has much granulation of surface, texture on sandy or gravelly ground can be well represented by damp wash leather or linen, wrapped around the finger, and drawn briskly over the dried color.

Studies from nature should not be worked up in the studio; their value consists in the freshness of nature observable in every touch, and all subsequent finishing away from the scene, is sure to degenerate them in parts. If the study is to be reproduced in a larger work, the full depth and purpose of each color should be realized, as the tones will be of assistance in determining the strength of color for the finished picture. Studies of foreground plants, rocks, etc., are of great value for reference, or introduction in finished works, and all such sketches should be carefully preserved.

Rays of light, when the sun is obscured by a dark cloud, may be represented by the following means: dampen the sky tint, and placing a piece of paper on the surface, cut to the form of the ray, reduce the tone as desired, by the use of bread crumbs.

Where one has a valuable collection of brushes, their protection from moths in warm weather, is an important consideration. A tight brush box, containing an open letter envelope filled with gum camphor, will effectually keep the brushes from injury.

In the first stages of a picture, it is well to have the colors slightly warmer than will ultimately be required, as the tone may be more easily made cooler—by blue—than warmer upon a cool ground.

Paint in shades and shadows first, of the required strength, if possible; and afterwards the local color and intensity of the lights can more easily be determined.

The shaded side of a warm colored foreground objects, may be given with a cooler and somewhat paler color than required, and afterwards glazed up to the required hue by some of the warm transparent pigments.

All colors are dependent for the full strength of their powers upon contrast.

One of the primary colors is cool; two are warm. As a general law, a picture composed with colors thus related, will be pleasing if the sentiment of the subject will allow of such generalization.

In shading red or yellow objects, in the foreground advantage may be taken of natural maroon or brown pigments for shades, as the addition of

be represented with greater purity of tint, by simply grays to give depth to such shades, is attended with danger of defilement.

In color mixtures, begin with the dominant color, adding the others to it.

Transparency is the quality most wanted in shades and shadows, as opacity or reflecting power is wanted in the lights. The most powerful effect or transparent color, is found in glazing it over white. Rubens regarded white as a nourisher of light, and the poison of shade and shadow.

Fugitive colors are usually transparent, and of good working and combining qualities; they can often be used in thick body, with good effect, in shades and shadows of foregrounds. Their greatest stability is found when used in their deepest color; and this quality is farther increased, if gum or some gelatinous vehicle is added.

A discordant effect is produced when a secondary color is placed unsupported, contiguous to either of its components, as orange with either red or yellow; violet with red or blue; green with blue or yellow. In nature, some instances will be found, where the foregoing appears to be disproved, but by close examination it will be usually found that what seemed a secondary or primary, is a modification of these colors, and the harmony observable, is due to such condition. Discordant colors are most offensive to the eye, when unsupported by harmonizing adjacent color.

Glazing color should be permanent in character, as fugitive pigments fade more readily in a glaze, than when used in any other form.

Field says, "A picture should, according to its sentiment, comprise a combination of neutral, semi-neutral grays, and pure color, being as necessary as the balance of light and shade." Barnard observes, "In a pictorial composition, color may be used to balance form, and light and shade."

Secondary and tertiary hues in a picture, had best be formed from pigments that prevail in the work.

Pure white or black should not, in painting, be graduated from color, but stand detached by themselves, and in quantities relatively small, as compared with adjacent color.

Cobalt washes, tend to a greenish cast by time; they may, therefore, when laid, be modified with reference to this result.

Dark foreground rocks, when of a slaty color, can



SUGGESTION FOR A HANGING LAMP.

be represented with greater purity of tint by simply using a wash of lamp black or the same with purple madder, than with a mixed black or gray. Indeed, all foreground objects can with advantage, be colored with one pigment, if truthfulness to nature will allow it, rather than having resort to complex color.

Three kinds of white are used in water color; Flake White, Constant or Permanent White, and Chinese White. The last is most useful for general mixtures; but for high, brilliant lights, either of the former may be used, and covered by the latter. This arrangement may be followed, when the light is to be glazed with color.

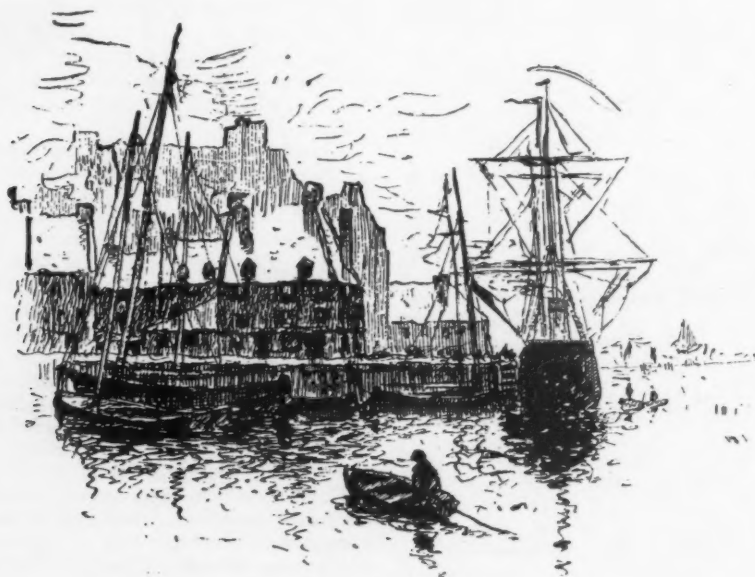
In out door sketching a damp locality, a water proof or oil cloth mat, laid upon the ground, serves as a good safeguard from chills, and gives a dry surface upon which to lay materials. An extra sketching stool will serve as a table for brushes, etc.

Some of the advancing foreground colors lose their strong character and become retiring, when mixed with a small quantity of Chinese White.

THE HOUSEHOLD CARE OF BOOKS

To the question, "What should be done with books?" the most obvious answer is, that they should be thoroughly read; which is perfectly true, and we entirely agree with it. But books are not merely vehicles for information; they are also articles of decoration and furniture, and as such, require some consideration at our hands. They have so much become a necessity in modern life, that no room looks complete unless books are present, and no one who cares for their contents can be wholly indifferent to their outward appearance. It is of the bodily (so to speak), and not of the mental, part of books that we are about to treat.

As a general rule, books should never be allowed to lie about. More injury is done by carelessness in this respect than by much reading. When one is done with, it is always easy to replace it on the shelf. They suffer much from dust, and should be exposed to it as little as possible. A foot of glass costs but a



"AT THE QUAY"—PEN AND INK SKETCH

Prussian Blue, Indian Yellow, the cochineal colors, or other pigments that stain deeply in washes, ought not to be employed pure in first tints, as they penetrate the paper, and make it difficult to wipe or scrape out any lights that may be required.

Carmine, and the cochineal colors generally, when used in strength, are better for foregrounds than the lighter madder colors, as they are more vigorous and advancing in hue.

For a moonlight scene or a marine view of dull, cool tone, the first wash may be a pale, cool gray over the outline, laid to a depth similar to that of the Neutral Orange or Venetian Red wash for ordinary warm effects.

In working foregrounds on damp paper, the color should, in many cases, be rather thick and the brush quite dry and elastic.

A collection of studies of skies and cloud effects should be made, as often a selection from these will be more desirable for a picture than the sky seen at the time of sketching the view from nature.

few cents, and will secure twenty-five ordinary octavo volumes; it should always be used to protect small collections. In large collections, where this is impossible, dwarf curtains of leather or some cheaper substitute, hanging from the shelf above to the tops of the volumes, prevents the passage of dust. They should be allowed to fall as low as possible without hiding the titles, and it is found a good plan to slit them half way up at intervals of two or three inches, which admits of the volumes being taken out and replaced readily. Another expedient is a roller-blind in front of large book shelves. This can be drawn down at night and secured at bottom with a padlock, and the books thus saved from the worst dust—that caused by the housemaid in the morning, as also from the literary researches of the same individual, which would, if made, be inevitably with dirty fingers.

Few things are more annoying to those who have proper feelings of respect for books than to see such as are intended for grown persons used as toys by children. Children should have their own books; enough are published at sufficiently low prices for all

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ages. Little children delight in pictures. Give them picture books lined with calico, which they cannot tear, as they will do if tearing be possible. When they are old enough to feel an interest in stories, give them story books. Children, as a rule, are sufficiently appreciative, and will not injure such as they understand and love; but on no account let them make free with your own books. As a matter of discipline alone this is well—that the child should confine itself to those things proper for it.

As magazines are to most of us almost as necessary as daily bread—being, indeed, the only form in which literature is practically available to persons actively engaged—we must devote a few lines to them. In the first place the first reader has no right to disfigure them by careless cutting; a proper paper knife is a cheap luxury, and within the reach of all. Neither should they, when read, be left lying about, to be soiled and tumbled by careless hands of children and servants. A particular shelf always can and

word of the passage or section being written. Much time and trouble may be saved by this simple plan in making references.

Thus far we have dealt only with the preservation of books. What has been said may seem simple and common place, but these little things are quite important enough to be worth mention and attention. We shall now speak of books which have already suffered damage from age, carelessness, or accident, and first as regards their interiors.

Removing Ink Spots.—Ink spots or writing may be removed by applying spirits of salts, diluted with five or six times their bulk of water, which must be washed off with clean water a minute or two afterward; or a solution of oxalic acid or tartaric acid will answer the same purpose. Neither of these will affect the printing.

Iron-mold Spots may be removed by applying first a solution of sulphuret of potash, to render the iron soluble, and afterward one of oxalic acid.



FISHING VILLAGE—PEN AND INK SKETCH

ought to be devoted to their reception, and when the volume is completed let them at once be bound. There are few magazines for which cheap cloth cases are not published, and any periodical worth taking in is worth the expense necessary to its preservation. A quantity of unbound magazines is always found to be in the way; numbers are always liable to be lost, and a whole set thus rendered incomplete and worthless.

Of such acts of vandalism as turning down the corner of a page, or laying a book open with its face to the table to keep a place, we could wish it were unnecessary to speak. Of those who persist in so doing we can only ask, "Is there no such thing as paper, that you may insert a slip?" In the case of books wanted for frequent reference, it has been found convenient to paste little slips of paper at the more important sections or passages, with a sufficient projection beyond the margin to admit of the leading

Grease Spots.—To remove grease spots, lay powdered pipe clay on both sides of the paper, and apply an iron, as hot as it can be made without scorching the book. This is also good for taking grease stains from colored leather bindings. Another plan is to moisten the spot with ether, and treat the paper in the same manner as above, with the hot iron between sheets of white blotting paper. When the grease has been extracted, all trace of stain can be removed by drawing a brush, dipped in rectified spirits of wine, over the spot, and more particularly round its edges. This will not affect common or printer's ink.

Bleaching the Paper.—If the paper has become yellow through age, water stains, or other causes, it may be bleached by immersion in a bath of oxymuriatic acid or chlorine, and afterward well rinsing in clean water. Ordinary ink marks will be removed by this, but not the printer's ink.

ART SCHOOL NOTES

AWARDS AND PRIZES.

"Dogs' Ears."—In old books which have been much dog eared and ill used, the paper is often found in a very weak and flimsy condition. To strengthen it, make a solution in the proportion of one quart water, one ounce isinglass, and a quarter pound alum. With a camel hair pencil moistened in this, damp the weak parts of the leaves and carefully spread out the dog ears and creases. Then place a piece of clean paper to keep each leaf separate, and when the leaves are somewhat dried, press them. This course requires patience; only a few leaves can be done at a time.

Torn Leaves.—If the leaves are torn, it will be necessary to mend with paste and paper. Bookbinders' paste is made of wheat flour boiled till the starch is converted into gum, with one sixth of powdered alum; gum arabic or glue is sometimes added to give greater strength. In case the paper is torn away at the margin, slips may be pasted on. If old paper to match the color of the book is not at hand, new paper may be stained with weak coffee to the required tone. Should the printed matter be torn across in such a manner as to render it necessary to paste paper over it, ordinary tracing paper should be used, which will allow the type to appear.

When the covers of books become loose or badly worn, they should generally, if the expense be not an obstacle, be rebound.

Cloth bindings, in which new books are usually published, have only been in use during the last fifty years; they are almost confined to England and America, books on the Continent being still issued in covers of thin paper. Previous to 1825, the common practise in England was to publish in boards with paper backs, but upon this the cloth case is a great improvement. Many cloth covers are so good in taste, as to leave no further binding to be desired; but some binders disfigure and vulgarise them with cheap and unnecessary gilding, which is always objectionable; a fact which should be borne in mind when rebinding in cloth is contemplated. It is also well to bear in mind, that, as this is a modern invention, it cannot with propriety be used on old books.

Properly, the term "bound" is applied to those books which are covered with vellum or leather. Vellum is little used at present, though formerly most small books were bound in it. The leather most commonly used is calfskin, dyed various colors; sheepskin also is used, but only for law and school books; except when prepared in a superior way to imitate the more costly morocco, and called roan. Morocco leather is made from goatskin, and was formerly brought from Northern Africa, but is now manufactured in England. Its peculiar "grain" is given by the workman in pressing it, while it is being dressed with an engraved boxwood ball. Russia leather is certainly rather expensive; but otherwise is one of the best coverings for books, as its peculiar odor, derived from the empyreumatic oil of the birch bark with which it is tanned, keeps it perfectly free from insects; it is also considered good as preventing the enemy of bookbindings, mildew.

Half bound (as half calf, half morocco, etc.) implies that the back and corners only are leather, and that the sides are covered with some cheaper material, generally marbled paper. Half binding can only be recommended on the score of economy. It is a sham, and like all shams is in bad taste.

TO CLEAN ALABASTER.

Steep the ornaments for sometime in milk of lime and then wash it off with clean water and when dry dust over a little French chalk. Milk of lime is made by mixing slaked lime with water to a suitable consistence.

THE Eric Pape School of Art closed its fifth season with an exhibition of the work of its students. The best works of the year were selected numbering several hundred oil paintings and drawings, illustrations in wash, pen, and other mediums, water colors, decorative designs, posters, book covers, composition sketches and complete compositions executed with models, plant, and flower studies, still life paintings, and original work executed in wood and leather.

The exhibition was visited by more than four thousand people, over one thousand two hundred invited guests attended the private view. Wednesday evening, June 3, about one hundred and fifty of the more advanced pupils showed work in the exhibition. The screen executed by Earle C. Titus was sold for \$65.00.

An out door class of about fifty students spent the last three weeks of school at Swampscott, Mass., where many excellent studies of the sea and fishermen and their cottages were made.

The studies of sea and old interiors made by Elizabeth R. Nithington were exceptionally interesting for student's work and shows that she possesses a brilliant talent.

A large oil painting of ambitious dimensions, painted by Joseph F. Kernan and called "Girl Plucking Ducks," attracted considerable attention. It is a work that might show up well in a first class art exhibition. A. E. Hobson's full length portrait of a lady was brushed and colored with true painter like qualities. She also showed an excellent composition made in the advanced composition class and executed with models, "The Mural Painter of the Ancient Egyptians," it was full of poetic feeling and beautiful in tone.

Mr. Pape believes in individuality and the exhibition is full of it.

The value of the scholarship medals and prizes awarded for the season 1902-1903 is \$800.00 and we append below a list of the successful ones:

Silver medal and scholarship for life. Joseph F. Kernan, of Brookline, Mass.

Bronze medal and scholarship for life and costume drawing in charcoal. Elizabeth R. Withington, of Brookline, Mass.

Bronze medal and scholarship for life and drawing in red chalk. Robert Hemmings, Boston, Mass.

Scholarship for composition. A. Eleanor Hobson, of Dorchester, Mass.

Scholarship for decorative design. R. W. Harrington, of Newton, Mass.

First Prize: Oil painting group. Joseph F. Kernan.

First Prize: Full length portrait. A. Eleanor Hobson.

First Prize: Portrait head. Robert Hemmings. Honorable mentions, Elizabeth Withington, George F. Grey, of Lowell, Mass.

First Prize: Costume drawing. Arthur J. Hammond, of Lynn, Mass. Honorable mentions, Lilian McLeod, of Malden, Mass.; June Norcross, of Monson, Mass.

No. 1: Wash drawing. Joseph F. Kernan. Honorable mentions, Martin Jackson, of Roslindale, Mass.; Robert Hemmings.

No. 1: Pen drawing. Charles A. Lawrence, of Lynn, Mass. Honorable mentions, Rebecca G. Allen, of Boston, Mass.; William J. Murphy, of Roslindale, Mass.

No. 1: Landscape oil painting. Elizabeth R. Withington. Honorable mentions, Joseph F. Kernan, Robert Hemmings, Edith Humphrey, of St. John, N.



PEN AND INK SKETCH FROM NATURE

The Art Amateur

B.; F. Armand, of Portland, Me.; Arthur J. Hammond.

No. 1: Landscape drawing. Horace Dummer, of Georgetown, Mass. Honorable mention, Thomas Bolton, of Lowell, Mass.

Special Prize: Book cover designing. Ethel Davis, of Stoneham, Mass. Honorable mention for wild animal studies, Horace Dummer.

No. 1: Composition sketches. William J. Murphy. Honorable mentions, Martin H. Jackson, F. Armand Both, Horace Dummer.

No. 1: Black and white oil. Robert Hemmings. Honorable mention, Elizabeth R. Withington.

Honorable mention for water color painting. Nancy Flagg, of Portland, Me.; Adele W. Jones, of Jamaica Plain, Mass.; Mary F. Hooper, of Boston, Mass.

Honorable mention for life drawing. Charles A. Lawrence, Arthur J. Hammond.

Honorable mention for decorative design. Mary Cunningham, of Brockton, Mass.; Ethel Davis, Florence Fisk, of Battleboro, Vt.

No. 1: Best work made by first year student in life and costume drawing. F. C. Pillsbury, of Winchester, Mass.

MID YEAR CONCOURSE, FEBRUARY 1, 1903.

First Prize: Costume drawing. F. Armand Booth.

First Prize: Life drawing. Joseph F. Kernan.

No. 1: Composition. Wm. J. Murphy.

No. 1: For rapid sketching. Elizabeth R. Withington. Honorable mentions, A. Eleanor Hobson, Edith Humphrey.

First honorable mention for decorative screen and settle. Designed and executed by Earle C. Titus, of Brattleboro, Vt.

Mentions for arts and crafts. Mabel L. Riley, of Newton, Mass.; Mary Cunningham.

THE Pennsylvania Museum and School of Industrial Art of which L. W. Miller is the principal held its commencement exercises at Horticultural Hall on Thursday evening, June 4. The diplomas and prizes awarded were as follows:

DIPLOMAS.

School of Applied Art.—Rebe Claiborne Baxter, Ida Belle Bornmann, Bertha Brown, Joseph Dekker, Elgie Minerva Miller, Grace Lillian Urban.

Textile School.—Nathan Monroe Bachman, Stephen Holla Garner, Frank William Hoffman, John Kellars, Jr., William Joseph Mauerer, Herbert Wright Spalding, Harry Taylor.

PRIZES.

School of Applied Art.—Pennsylvania Society of Colonial Dames of America Prize: \$25.00. For general excellence. Awarded to Loretto Mary Toomer. Honorable mention to Blanche Annette Schafer.

Associate Committee of Women's Prizes: First: \$20.00. For the best work in the course in industrial drawing. Awarded to Jessie Clara Grinnell. Honorable mention to Earl J. Early, Jacob Rift Fox, Jr., Robert Burton, Chas. Keeler, George McDonough.

Second: \$10.00. For original design. Awarded to Edith Harper Smith. Honorable mention to Bertram Sydney Chadwick.

Third: \$10.00. For original design. Awarded to George A. Grant. Honorable mention to Deborah Hawley Smedley.

Mrs. Jones Wister Prize: \$25.00. \$15.00 to William Lewis Zieger for applied design. \$10.00 to Helen Taylor, for bookbinding.

Emma S. Crozer Prize: \$20.00. Offered for the best work in drawing. \$10.00 to Edwin Francis Hill. \$10.00 to William J. Server. Honorable mention to Paul W. Smith.

Emma S. Crozer Prize: \$20.00. For the best group of work in modeling. Awarded to Eureka Kirkbride. First mention to John M. Bateman. Equal second mention to Ida Belle Bornmann and Bertha Brown.

Ketterer Prize: \$20.00. Offered by Mrs. Gustav Ketterer, of the advisory committee, for the best adaptation of a historic motive from studies at Memorial Hall. Awarded to Edna Bartlett. Honorable mention to Alexina St. Paul Stroup and Florence Yardley.

John J. Boyle Prize: \$5.00. Offered by Mr. John J. Boyle of the advisory committee, for modeling. Awarded to Joseph Dekker.

Carolina Axford Magee Prize: \$20.00. For decorative flower painting. Awarded to Gertrude Wilson.

Frederic Graff Prize: \$25.00. For architectural design. Awarded to Marcellus Eugene Wright.

Henry Perry Leland Prize: \$25.00. Offered by Mrs. John Harrison for the best work in illustration. Awarded to William J. Server. Honorable mention to Clara Bell Mitchell.

Girls' Industrial Art League Prize: \$10.00. For the best finished article made from a design by a student member of the league. \$5.00 to Margaret Custer, for bookbinding. \$5.00 to Rebe Claiborne Baxter, for tabouret. Honorable mention to Dora Roberts, for stenciled table cover.

F. Weber Prize: Drawing Table, for best work in instrumental drawing. Awarded to Harry R. Fitzpatrick.

Prize Scholarships for School Year 1903-1904: Awarded to Jessie Clare Grinnell, George T. Hamilton, Maude Smith, Isabel Aitken, Gertrude Grace Hark.

TEXTILE SCHOOL.

Associate Committee of Women's Prize: \$10.00. For best executed work in Jacquard Design. Third year. Awarded to Frank W. Hoffman. Honorable mention to John Kellars, Jr.

The Miss Clyde Prize: \$10.00. For best executed work in Jacquard design. Second year. Awarded to J. Titus Aungst. Honorable mention to Louis E. Ruehlman.

Mrs. Frank K. Hipple Prize: \$10.00. For special work. Awarded to Eugene Parks Bradley.

The Elizabeth C. Roberts Prize: \$10.00. For best work in color harmony and design. First year. Awarded to J. Everett Emerson. Honorable mention to Evan G. McIver and Schuyler J. Taylor.

The "Textile World" Gold Medal: For general excellence, chemistry, and dyeing course. Awarded to Leicester DaCosta Ward. Thesis: The application of sulphur dyes to textile fibres. Honorable mention to Arthur Clarence Stifel.

New England Cotton Manufacturers' Association Medal: For general excellence. Regular course. Third year. Awarded to William Joseph Mauerer. Honorable mention to Stephen H. Garner and Harry Taylor.

Dyers' "Trade Journal" Prize—Chemical Balance: For best results in textile printing. Awarded to Arthur Clarence Stifel. Thesis: Calico printing. Honorable mention to David Leonard Malcolm.

Prize Scholarships for School Year 1903-1904: Awarded to Abraham A. Levy, Evan G. McIver, and Frank M. Kaufman (evening class).

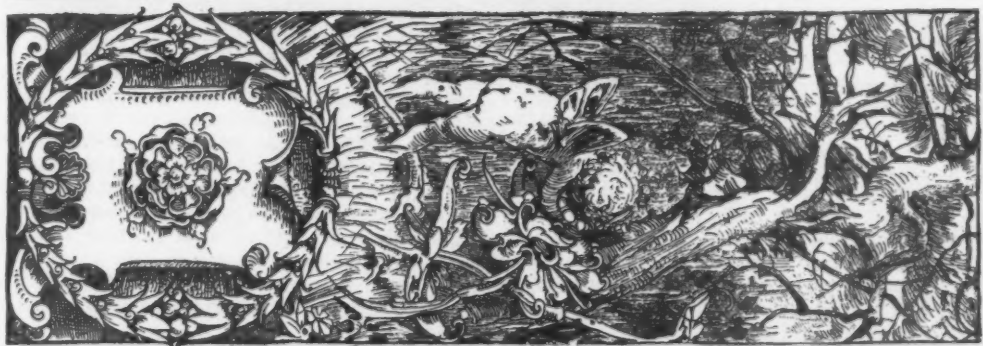
THE Art Academy of Cincinnati held an exhibition of student's work for the academic year just ended from June 3 to June 10. The exhibition contained about two thousand works arranged in the various class rooms and showed the method of study in great variety from the most advanced painting and modeling from life to the most elementary drawing.



SEEING



HEARING



SMELLING



TASTING



FEELING

DECORATIVE PANELS BY F. STUCK.

SEEN IN THE SHOPS

JAPANESE parasols of paper may be had at all prices from 15 cents to \$3 and more. The least expensive ones are in many and not always beautiful colors, but they are bright and gay and make effective decorations. Others are in solid reds and blues. For 25 cents there are small decorated punkahs, which are effective in summer homes. Queer fans like battle axes in shape are also 25 cents.

Big cotton handkerchiefs with printed colored borders are selling for 10 cents apiece for making dressing sacks on the order of the kimono. It takes six of the handkerchiefs for one sack. One is used for the back and two for the front, these used whole and gathered on to a yellow yoke, with a small collar made of another handkerchief. Two more handkerchiefs finish the garment, which is pretty and effective.

White silk handkerchiefs with colored borders of different colors and designs are selling for 25 cents each and are used for the neck. They are worn with linen collars carried around the collar and tied in a sailor knot in front. They are very pretty.

Very attractive chairs made along Mission lines have the frames of green stained oak and rush seats.

Those small jardinières in different shapes, but many of them low and oval, with a hole in the bottom for drainage, are exceedingly pretty planted with any small plant, and set here and there about a house. It was at one time difficult to find them at all and they are not common now, but they can be found, according to size, from 5 cents up to 25 or 50. They are in the dull gray tones as a rule, and green plants are very pretty in them. A maple seed planted in one will produce a charming and decorative little plant.

White pearl buckles are to be seen on some leather belts of dark colors and of red. These are the narrow belts of a fine quality, and costing \$2.25 and \$3.00. The buckles are simple, squared cornered, and longer than they are wide, the long way of the buckle carried the lengthway of the belt.

Net Suki purses have not only the big round button top which is most frequently seen, but some are in queer Japanese figures, a fish perhaps or sometimes there are jade ornaments used for these.

A queer tobacco pouch and card case is combined for a man's use. It is made of alligator skin, and is something in the shape of a dress suit case, but clasps at the top instead of lapping over and closing. Opened there is seen to be a layer of leather, which proves to be a card case. Lifting this is the deep part of the pouch, which is used for the tobacco. The cards carried advertise the man's particular brand of tobacco.

Regular open and shut fans of black are made to double over handle and fan together that they may be put into a small compass. They cost \$1 each.

There are more exquisite things in the newest enameled ware for kitchen use. It is of milk whiteness and finished with edges of gilt. Everything conceivable is made in it. All sorts and kinds of cooking dishes, tea pots, and coffee pots. The tea kettle becomes a poem in white and gold; there are big jugs, spice boxes, everything imaginable for kitchen use. Nothing could look more dainty and clean. It is not inexpensive, but housework ought to be a joy with it.

Fortunes can be spent buying dishes of different kinds with their individual stoves. One of those delightful little brown cooking dishes of the casserole order is set in a nickel frame and has an alcohol burner beneath it.

Most attractive nickel frames are made for all sorts and kinds of these dishes, which are among the best of the cooking dishes in fire proof pottery. All sorts and kinds of things can be cooked in them and sent

to the table in the nickel frames, which prevent injury to the table from the heat. The frames are simple, many of them made of heavy nickel wire, and are inconspicuous.

Those simple standard metal frames supporting oval glasses for shaving are delightful for women's use. The frame is simply a round bar of metal, with spreading feet at the base, a small circular shelf half way up and surmounted by the oval mirror. The mirror can be raised and lowered at will, adjusted at any angle, and the whole thing moved with ease to obtain desired light. No woman knows whether she is really groomed unless she studies her face carefully in a mirror in a strong light.

Both parasols and umbrellas can be disjoined for packing. There is a joint where the top joins the parasol and where the handle joins the main stick. Both ends can be bent over and a suitable case will hold them.

In one of the down-town men's shops they are selling those soft crowned white cotton duck hats for 48 cents. These are extremely useful for outing hats and usually becoming. The small sizes will fit women, and it is doubtful if they can find anything as satisfactory in feminine goods.

In the desire for the unique, elephants are coming into vogue for ornaments. A pair of silver cuff links has one button of each link an elephant's head with the ears widespread. They are caught on the opposite side with small round silver buttons.

A ribbon belt has a larger elephant's head, with similar widespread ears for the center of the back and smaller head forming the two clasps in front. The dark gray silver is a good color for the elephant.

It seems a trifle incongruous for a baby's pillow, but it is embroidered with dragon flies so that in whichever way the infant turns he will see one of these insects a little larger than life. It may be an up-to-date method of beginning the baby's natural history studies, but fortunately for the peace of his small mind, there is not much chance that he will know there is anything more startling than flowers in the white embroidery.

Here is another black cat mascot pin. It is a small stick pin, but the cat has genuine diamonds for eyes, and costs \$12.

The quaintest things in fans are the imported French animal fans. One of them has for the paper part of the fan the entire body of a cat. It is lying lengthwise, and its body curves over the tops of the sticks. Prettier are some of the dog fans, with a dog's head in the center. There are few artists who can make an attractive cat's face. These fans usually cost \$2.00.

Tall glasses for lemonade are beautifully made like the handsome whisky bottles with a design in silver. The flat smooth design looks as if they were incorporated in the surface of the glass. A design of leaves and flowers encircles the lower part of the glasses. There are long spoons to go with them.

A new design for the corner of a very fine linen handkerchief is a spinning wheel. There are few modern Priscillas to whom this would answer for a trade mark nowadays.

Only 75 cents for the best kind of indoors clothes drier. This is an automatic affair, with a round standard, which is fastened to the wall, and from which are suspended seven sticks, or clothes supports, each about a yard long. When not in use these hang from the standard close to the wall, but raise them up on a level, and they catch and stay in place, each rod standing out. That is the automatic part of the affair. The rods when in place can be moved to right or left at will. When they are to be put out of commission a wire at the top of the wall support is pressed and they fall again close to the wall.

The Art Amateur

For handling hot kettles there are asbestos lined mitts, which cost only 10 cents apiece.

Those nice little plaited straw lunch baskets—Japanese, aren't they?—made in two pieces, one going over the other, cost only 5 and 8 cents in small sizes, which are large enough to carry a good luncheon for one person.

There is no need for the industrious and saving individual who polishes his or her own shoes to stoop to do it, for there are nice little metal supports to screw on the wall upon which the boot or shoe is placed to be dusted or polished. It costs 75 cents.

Small unmounted panels, to be hung on the walls as they are, have the illustrations in poster style, nursery rhymes, and jingles, with the illustrations in strong colors. The largest of these are from England, done by Kidd and cost \$3.00 each. Smaller ones on the same style are domestic work and cost \$1.50.

One can have in the bath room a weighing machine, enameled to prevent rust, for \$26.00. There is an advantage in having scales in the house, for it is not necessary to allow for incidentals in the way of clothes in getting the exact weight.

Modern baths leave nothing to be desired in the way of showers, sprays, etc. One big shower bath has the receptacle large and square, and it is arranged to throw the water from every direction. There is the shower which comes from above, the spray which comes from the pipes forming a network at the sides, large round sprays, one on either side, and there are buttons for getting hot or cold water, letting the water escape, etc., enough to require an engineer for management. A big bath like this will cost \$300.00, but smaller ones with nearly as complete an equipment can be had for a little over \$200.00. One can have a shower as low as \$15.00, but that is merely the stationary pipe. Rubber pipe with big sprayer can be had from 38 cents up.

Celluloid covered stools and mirror frames are always to be considered when one is thinking of furnishing the bath room.

Buckram is one of the most important parts of much of the Mission furniture. One large solid screen of the Mission oak has small trefoils cut in it, and the entire back is covered with red buckram plaited, and the plaits held firmly at both upper and lower edges. This red shows through the small trefoil openings with excellent effect.

Buckram forms the back of bookcases, clocks, small china closets, and nets of shelves of all kinds, and the red which is the color frequently used brings out the lines of the woodwork and shows to best advantage any kind of bric-a-brac standing against it.

A little of the Mission furniture is to be seen now in dead black oak. An extra large screen with frame of this has the lower part filled in with buckram or bagging in the natural, almost straw color which contrasts delightfully with the black. Across the top of this screen are pictures in strong colors.

A serpent umbrella stand comes in the black oak, and any piece of furniture can be finished in it when it is desired.

Khaki is effective in screens, with frames of Mission oak, and the pictures set across the top of the different folds show Rough Rider figures by Fred-eric Remington.

This is the season of the ice cream freezer, and the size to get for the ordinary family is the three-quart. As small a quantity as need be may be made in this size, and the cream will freeze better in a larger freezer than in a small one. It is seldom that more than three quarts will be required, and it is worth while having the freezer if that is wanted only semi-occasionally.

For use with the Mission furniture the dinner gong is an attractive piece of furniture, and one with three or four pipes of silver will cost \$18.00.

There is something new on the market for waxing and cleaning the flatiron. It is the shape of the bottom of the iron, and made of six or eight sheets of brown cardboard, perforated with inch holes, a round piece of wax in each of these passing through all the thicknesses of the cardboard. To use, the first layer of cardboard is torn off, the hot iron rubbed lightly over the wax, and then polished off on the single piece of board. This after a few rubbings becomes saturated with the wax and supplies all that is necessary for some time. When the first piece of cardboard is used another is taken off until they are all gone.

Pongee string ties, with dots embroidered in different colors on different ties, cost 48 cents.

Good strong camp chairs can be bought for 58 cents apiece. They are much better for country homes, where there is a desire to save expense, than cheap chairs of an ordinary variety. The chairs are made entirely of wood.

A rocking camp chair is something a little different from the ordinary. It is made entirely of wood, and folds like the ordinary camp chair, but has rockers. It costs only 75 cents. Its only disadvantage is that it is a trifle heavy.

They were selling at one of the shops the other day, in a special sale, very pretty small jardinières of blue Imari ware for 25 cents each. There are many uses to which these can be put in a country home.

A very pretty small folding table, which can be used for sewing, cutting, a small tea table, or for cards, is square cornered, a little longer than it is wide, the top stained a brown shade, and with a narrow burned wood border around the edge. It is an exceedingly pretty table, and costs \$2.65.

Sleeve irons are treasures that no one who irons gowns of any kind can afford to do without. They are narrow with sharp points like old time shoes. They are nickel finished, have adjustable wooden handles, and cost 35 and 40 cents.

Funny little silver collar button boxes have the top in the shape of a collar button. They are 65 cents for the smaller sizes and more for the larger ones. They are all rather large.

In one of the shops they were selling blue plates the other day for 5 cents each. They were in different sizes and excellent for the summer home.

Big tin fish kettles with a drainer inside to support the fish are in the shape of small, low wash boilers. A not very large one will cost \$2.75. Every woman knows of these, but forgets occasionally, and they are almost necessary to make it possible to serve fish in good shape.

One of the most striking of the hand painted parasols has purple orchids upon it, a cluster at one side, and single flowers scattered here and there in other parts.

A white parasol painted with violets is not to be despised. There is a similar cluster of flowers in one panel of the parasol and single blossoms scattered on other parts of it.

A girl may have her silk gloves to match this, white gloves with the backs embroidered with purple violets, and the upper part of the long wrist set with a wreath of the same flowers. If she has a violet-trimmed hat she has a note of color running through her costume giving it distinction.

One of the most attractive cigarette cases for a man is of gun metal, and has on one side a trotting sulky with horse and driver in silver. The case is nearly square with rounded corners and a small turquois set in the clasp.

The Art Amateur

Cameos are gradually coming into vogue. They have been sufficiently fashionable for some time to be high priced, but they have not begun to obtain the popularity of our grandmothers' days. Pretty new things in cameos are bracelets. These are formed of small oval cameos with different heads on each one and a different foundation, some of the delicate seashells pink and others brown and in different tones of color. They are linked together to form a flexible bracelet.

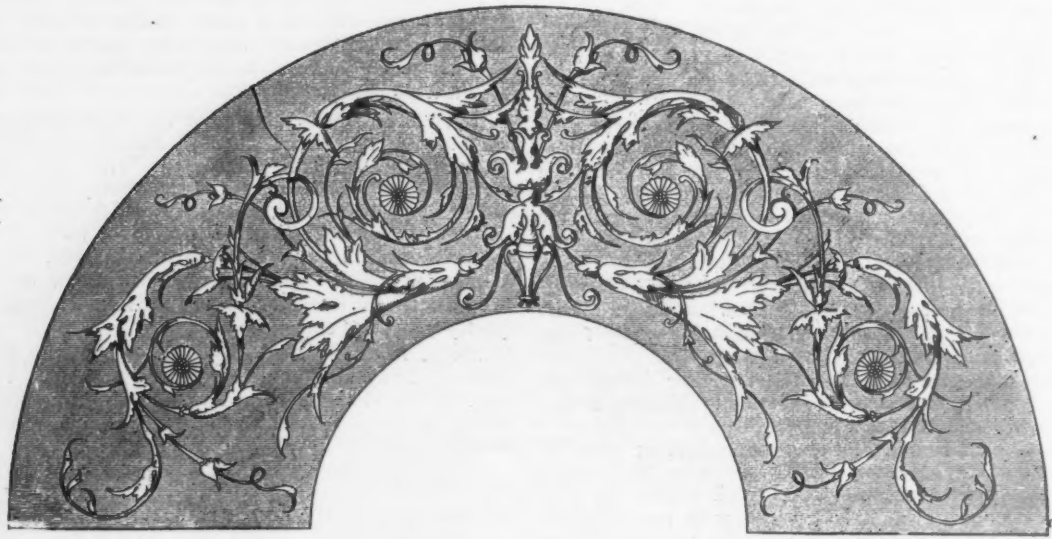
There are many new cameo brooches, though these are now used for belt pins. They, too, come with the head in white upon different foundations, pink, and shades of brown.

A quaint brooch or belt pin which is made in almost exact reproduction of the old time pins is of lapis lazuli. This is a big oval nearly two inches the longest way. The setting is quaint. It is a narrow band of gold with a Grecian design in black enamel upon it. At the top and bottom and on either side

rungs in the back and arms. There are high and low backed rockers, armchairs without rockers, with slender, spreading legs; these usually having rounding backs, while the rockers have straight tops to the backs. There are slender arms and legs to all. The genuine old furniture of this style was usually painted. Some of this to-day has a dark oak stain, and other pieces are painted a dark green. A settle with rungs in the back, the seat of solid wood, will cost \$5.00. The chairs cost from \$2.75 to \$3.00 and \$4.00, and yesterday in one shop they were selling rocking chairs in this style for \$2.50, regardless of size. They say a quantity of this furniture has been sold this year, and it is really one of the prettiest styles for a simple summer home.

A settle with rockers, frame of light wood, and wicker seat, costs nearly \$5.00. This is of the light wood, which is varnished and not stained.

Unfinished wooden footstools, without paint or varnish, but good subjects for decoration, cost 15 and



DECORATION FOR A CHINA PLATE

are tiny ornaments in gold, like the leaf designs seen so frequently on old time jewelry. The beautiful dark blue of the lapis lazuli is always effective.

Some of the exquisite, broad turnover collars in fine embroidered linen or lawn are built up inside the upper part with ribbon. A ribbon perhaps two inches wide will be tacked into folds to about an inch width and fastened inside the upper part of the collar to hold it up around the throat. The ends are then brought to the front, tied in a bow first then knotted a little lower down, and there are two loose ends reaching to about the bust line.

There are beautiful artistic things in Japanese silver frames for small pictures.

Nothing is prettier for wrist bags than pieces of those old cashmere shawls of our grandmothers. It is sacrilege to cut them, but sins in this line must be committed, for at the jeweler's and silversmith's the cashmere bags are to be seen. The material reaches par again in this form.

Among the most interesting things in the line of inexpensive summer furniture are the pieces that are called Colonial, and they are undoubtedly of a line that dates back as far as Colonial days. These are settles and chairs of different shapes, all wood with

25 cents each. These are longer than they were wide, with broad pieces for supports at the ends. The twenty-five-cent ones are very good, and the others not bad.

WALL paintings of the time of the Emperors, discovered at Boscoreale, near Naples, in 1900, were sold this week at the Hotel Druot in Paris. They belonged to a villa of Lucius Herennius Florus, which was in process of restoration when overwhelmed. The builder is supposed to have been called Marius, as a slate was found under the plaster bearing the name Marius Structor. Among the paintings is a seated figure of a woman holding a lyre on her lap which in beauty surpasses anything of the sort found in Pompeii. She wears a violet robe and sits on a carved and painted chair, tuning the gilded lyre. Behind her stands a little girl. The decoration of the rooms in this villa consists of paintings representing architectural decorations in marble and wood, panels with figures and openings in the wall, as if they were windows looking out on land and sea. There is an inscription setting forth that the villa was sold on the 9th of May, the year 12 of our era, under the Consulate of Germanicus.

The Art Amateur

FLOWER POT HOLDERS

SEVERAL pretty flower pot holders can be made from very simple and inexpensive materials. An empty preserved ginger jar, well cleaned inside and out, makes quite an elegant pot. It should be half filled with leaf mould and sand, a small plant of *Cyperus gracilis*—the dwarf umbrella palm—planted in the mould and the pot filled up with water. It makes a good center for a table when flowers are not to be had. This plant will thrive in any vessel that will hold water, as it does not require drainage, but the water must be kept fresh by watering and letting it overflow every day. Any kind of earthenware, pot, or jar can be utilized in this manner.

The ordinary wire plant stands can be greatly improved if, instead of being left the vivid green they are generally painted when new, they are colored a soft cream or dull brown, or bronze green. At the end of the upper part of the stand have a pot with a

HOW TO IMPROVE AN INDIA-RUBBER PLANT

THESE plants do very well in rooms where gas is used and daily life goes on, and apparently require little attention, but in reality they should have regular care bestowed on them. The leaves should be kept free from dust, and once a week they should be taken from the ornamental outer pot, if one is used, and placed in a bowl and well watered, thoroughly saturated several times, and the water allowed to drain through before replacing them in the outer pot. Any water standing in which should be emptied, and the pot well rinsed with very hot water. A common red plant saucer turned upside down for the inner pot to stand on must be kept in the bottom of the outer pot. Once a week or oftener the leaves should be sponged on both sides with water just off the chill, and alternately they should be sponged with water in which a little soap lather is mixed. Each leaf must be washed with the soapy water with a bit of soft rag



DECORATION FOR A CHINA PLATE.

plant of *Tradescantia multiflora* in it. Let the plant grow down and droop over the ends of the stand; the colored foliage makes a very handsome ornament to the room.

A woven basket in which a Stilton cheese has been packed, if rubbed well with sand paper and painted some pretty subdued color, make a nice covering for a pot to stand on the floor; a plant saucer must be kept at the bottom to receive the drippings when the plant is watered. Buckets in which lard is sold can be made to look very nice little tubs, either for holding a pot in the house, or outside in a garden. Remove the handle, and scald the bucket well with boiling water and soda until all the grease is extracted. Scrub it quite clean and cut it down if too deep. Rub well with sand paper and paint the outside only if it is to be used for a plant, and have five or more holes punctured at the bottom for drainage. If to be used as a pot case it must be painted inside as well. Terra cotta, with the hoops black, looks well, as does any rather subdued tint to suit the room in which it is kept.

or flannel, and then at once sponged with clean water to rinse off the soap. This may be alternated by sponging the leaves with milk, to which a little water has been added; this makes the leaves nice and glossy. By way of manure, now and then administer a little castor oil. Dig a little trench round the stem, put in a tablespoonful of castor oil, then fill in the trench again.

THE trustees of the Cincinnati Museum, Eden Park, Cincinnati, Ohio, have at the request of business men decided to issue at a special rate packages of one hundred tickets good any day within a year for a single admission to the art museum. The object of these tickets is to enable firms and others to give their employees and their friends visiting the city an opportunity to see the museum, thus extending its influence as an educational factor in the community. Any one wishing to secure one hundred tickets for ten dollars good for a single admission any day within a year from the date of issue should address J. H. Gest, director.

THINGS WORTH KNOWING

ACADEMY BOARD.

This article the student can prepare himself by first giving the board a coat of size, hot, and when dry paint with a palette knife.

For a rough board use heavy manilla paper, size it, and then give a coat of paint to two sheets, bring the painted sides together, and then pull them apart when a roughened surface will be produced on the painted side which will give a "tooth" to the surface when the paint is dry.

AMBER VARNISH.

Varnish made from this resin is valued highly in the studio, but owing to the extreme hardness of the resin, it is very difficult for the inexperienced varnish maker to prepare a suitable varnish; by following the process given below a very useful varnish partaking greatly of the qualities of the real amber varnish may be easily made by the student himself. Put some small fragments of the clearest amber resin into an iron saucepan, put the lid on, and then stand the saucepan over a fierce fire, in the course of ten minutes or so the amber resin will become partially dissolved and give off dense white (suffocating) fumes, keep the lid of the vessel on tight so that these fumes do not escape, for if they do and they reach the fire they will ignite; they are, however, not explosive so there is no need of alarm, all you have to do is to throw a piece of old carpet or sacking over the vessel, when the flames will be extinguished. If, however, you keep the lid firmly fixed these white fumes will not escape, but become condensed and trickle down the inside of the saucepan as an oil. While the amber resin is melting, at a separate source of heat, gently heat some raw linseed oil (about ten times the weight of resin used) to about 300° F. and then stir that into the melted amber being careful to remove both vessels away from the fire while mixing to prevent a conflagration. You must not heat the linseed oil too high (its boiling point is just over 600° F.), because if you do you will decompose it—easily recognized by the smell of acrolin, or a burnt fish smell—being given off and render it worthless for the purpose of a varnish. After well stirring the mixture of heated oil and partially melted resin put the compound into a tin funnel into the neck of which a plug of cotton wool has been pressed tight; you will thus have a very effectual filter for clarifying the oil from any particles of resin, etc. The varnish is then ready for use and forms a most admirable painting vehicle for use with tube or dry colors in oil painting.

ANIMALS, METHODS OF PRESERVING.

It is not an easy matter to retain the freshness of a dead fish and to copy a live one by painting is not a very easy matter. By steeping the freshly caught fish or any reptile in one or the other of the following mixtures you can preserve their freshness of hues sufficiently long to make a veritable transcript of it in colors.

No. 1 process—First wipe off all moisture off the fish and then put it into a vessel containing eighty parts of ninety-five per cent. spirits of wine and twenty parts distilled water.

No. 2 process—For a small fish, reptile—as a snake—rodentia the following fluid suffices to harden it in a few days. Spirits of wine six parts and water two parts.

No. 3 process—Take 3 fluid drams ninety-five per cent. spirit of wine and in it dissolve 3 drams glycerine, $\frac{1}{2}$ dram rock salt and 1 dram nitrate of potash, and when well mixed add the compound to a solution prepared by dissolving 1 dram of chloral crystals in

5 fluid drams of water and after a vigorous shake filter the fluid and it is ready for use.

No. 4 process—For preserving tadpoles, young frogs, salamanders, and such like objects, mix 2 drams of burnt alum with 16 drams of sulphite of zinc and steep objects therein.

No. 5 process—For soft and delicate animals use a mixture compounded of one part of glycerine, one part spirits of wine, and five to ten parts of sea water.

No. 6 process—To preserve insects in a fresh state plunge them into a preservative fluid consisting of alcohol with an excess of arsenious acid; the living insect, put into this preparation, absorbs about three one-thousandths of its own weight. When soaked in this liquor and dried, it will be safe from the ravages of moths. This fluid will not change the color of blue, red, or green beetles, if dried after soaking from twelve to twenty-four hours. The nests, cocoons, and chrysoloids of insects may be preserved from injury of other insects by being soaked in the arsenicated alcohol or dipped into benzoin or a solution of carbolic acid or creosote.

BLEACHING ENGRAVINGS.

Gaselle water is one of the best bleaching agents, the prints are steeped for one minute only and then washed thoroughly in water containing a little hyposulphite of soda. The gaselle water is prepared thus: Into 1 gallon of water put 4 pounds of bicarbonate of soda and let the whole boil for ten to fifteen minutes, and then put in one pound of chloride of lime avoiding lumps; when the fluid is cold it can be kept in a bottle or jar for use.

BLEACHING LEAVES.

The forms of leaves are very useful for mementoes and aids to painting when working in the studio apart from the coloration of them, therefore the following means of preserving them by bleaching will be found useful. Into half gallon of water, put half of chloride of lime, and then having stirred the mixture put in sufficient acetic acid to liberate the chlorine (do not inhale this gas as it is poisonous), then steep the leaves in the fluid for about ten minutes or until they are whitened, then remove them by slipping a piece of paper under them as they are gently drawn out of the fluid, and wash them by swilling clean water over them as they lie on the sheet of paper, finally dry them in a moderately warm temperature laying a sheet of clean blotting paper over the leaf, and a weight on top of the blotting paper so that the leaf shall not curl up in drying.

BARBADIENNE BRONZE OR BRASS.

Into some ammonia put some freshly precipitated arsenious sulphite and then add sufficient antimonious sulphide until a dark yellow color is produced and heat the solution carefully to about 95° F. Leave the articles in the fluid until they have acquired a dark brown color and develop the color by scratch brushing.

STEEL BLUE ON BRASS.

Into 3 pints of water put $\frac{3}{4}$ drams of sulphide of antimony and $\frac{1}{2}$ pound of calcined soda. To the mixture add 11 drams of kermel and mix this solution with 11 drams of tarter, 2 $\frac{3}{4}$ ounces of sodium hyposulphite and 3 pints of water, warm the liquid and when polished sheet brass is steeped in it a beautiful steel blue color will be produced.

FOR A STEEL GRAY ON BRASS.

Steep the metal in a solution composed of one part antimoniac sulphide, one part fine iron filings, three parts hydrochloride, and three or four parts water.



FLOWER STUDIES FOR CHINA WORKERS.—FIELD DAISIES AND LILIES OF THE VALLEY

The Art Amateur

ORANGE TINT GIVEN TO BRASS ARTICLES.

Polish the metal and then plunge it for a few seconds in a warm neutral solution of crystalized copper acetate.

A VIOLET COLOR ON BRASS.

Is stained by plunging the article for a moment into a solution of chloride of antimony and rubbing it with a stick covered with cotton. During this operation keep the brass heated as hot as the hand can bear it.

FOR A GREEN COLOR ON BRASS.

Repeatedly sponge it with solutions of dilute acetic acid and after every application expose it to the fumes of ammonia, when a very antique looking green bronze will result. A much quicker mode of obtaining like results is to steep the articles in a solution of one part perchloride of iron and two parts of water. The tone of color assumed darkens with the length of the immersion. Still another method of producing the antique green on bronze is that of boiling in a strong solution of nitrate of copper while likewise the following gives good results: 2 drams of nitrate of iron, 2 drams of hyposulphite of soda, one part of water. Steep the articles for a longer or shorter time and then wash in clear water, dry in sawdust, and if preferred, burnish.

FOR A GOOD CHEMICAL BLACK ON BRASS.

Polish the articles with tripoli and wash it with a mixture composed of one part nitrate of tin and two parts chloride of gold. Allow this wash to remain for fifteen minutes then wipe it off with a linen cloth. The intensity of the tint is increased by increasing the amount of tin salt.

TO COLOR BRONZE STATUES, ETC.

For the production of the color of medal bronze rub the statue with a mixture of red ochre and black lead applied with a brush.

FOR AN ANTIQUE GREEN ON BRONZE.

Mix. 10 drams sodic chloride (common salt)
10 drams cream of tartar
10 drams acetate of copper (verdigris)
30 drams carbonate of soda
200 fluid drams vinegar (from good malt).

Dissolve all the solids in the vinegar and wash the bronze repeatedly with the fluid at intervals of a few hours until the metal becomes corroded in parts exhibiting the green color desired.

FOR A FLORENTINE BRONZE TINT.

Make a solution of green vitriol (sulphate of iron), wash the metal several times with this and then rub it with white wax.

FOR A CITRON TINT.

Mix red ochre and lampblack with oil and rub the metal in parts where the tint is desired.

THE SMOKE TINT ON BRONZE.

Is obtained by means of a film of oxide produced by wrapping the metal round in hay, straw, or turf and setting the latter on fire and then burnishing the metal by rubbing and afterward waxing and removing the excess grease by turpentine so as to carry off the uneven first layer.

TO PRODUCE BERLIN (DARK) BRONZE.

First cleanse the metal by dipping it for a second in medium strength nitric acid solution and rinsing quickly in running water, and subsequently rubbing with sawdust; and for the fluid into which to dip the metal put 8 drams perchloride of iron and 8 drams perchloride of copper into 1 gallon of hot water and dip the metal in this fluid sufficiently long enough to produce the desired tone (not longer) then rinse it

well, dry it and polish with warm sawdust or with a rag buff.

TO PRESERVE BRONZE STATUES FROM THE AIR.

Brush them at intervals with a fluid composed of one part of acetic acid and five parts of neats foot oil.

BRONZING ALABASTER OR PLASTER FIGURES.

First make a compound by grinding separately in oil Prussian Blue, verdigris and ochre and then mix them together in such proportions as will produce a green bronze color. First size the figure with ordinary size and then apply the above paint, but for the prominent portions touch them with a compound prepared as above but in which an equal weight of Dutch metal has been ground, thinned with a little oil of turpentine.

ANILINE BRONZING FLUID FOR METALS, ETC.

No. 1—Put ten parts of aniline red and five parts of aniline purple into one hundred parts of alcohol of ninety-five per cent. and allow them to dissolve by the aid of a gentle heat, and when the dyes are dissolved add five parts of benzoic acid and boil the whole for five to ten minutes until the greenish color of the mixture is transformed into a fine light colored bronze.

No. 2—This is prepared in precisely the same way as No. 1 but the proportions of ingredients are then 50 grains aniline red, 50 grains aniline violet, 50 grains benzoic acid, 2 drams alcohol.

PREPARED GROUND FOR PAINTING ON.

Make a compound of one part of white lead and two parts of whitening mixed with a small quantity of driers (composed of litharge and sulphate of zinc boiled with linseed oil), mix these solids with equal parts of boiled and raw linseed and tint the whole with either brown umber or lampblack for a neutral ground.

PREPARE THE CANVAS AS FOLLOWS.

Tack it on the stretching frame and size it with weak glue size to which a small quantity of sulphate of zinc has been added, and when the canvas has dried stipple it over with some driers and raw linseed oil as thin as possible not saturated. When very near dry, mix the lead and whitening compound very thin and smooth and put it on also very thinly and smoothly with a small trowel or large palette knife and hatch over with a large sash tool, drawing it across one way and then at right angles until the face presents a surface like a piece of fine linen or cartridge paper; then leave it to dry.

CARTON PIERRE ORNAMENTS.

Composition for such is made by dissolving thirteen parts of good glue in water and adding successively four parts of litharge finely ground, eight parts white lead, one part plaster of paris, and ten parts of very fine sawdust. Oil the moulds in which the composition is cast so as to prevent adhesion.

TO MEND ALABASTER FIGURES.

Make into a paste and use as a cement the following ingredients: $\frac{1}{2}$ pint vinegar mixed with $\frac{1}{2}$ pin of skimmed milk and mix the curd thus obtained with the white of five eggs well beaten and mix in sufficient quick lime. Sift it in with constant stirring.

BESQUE FIGURE CEMENT.

Burn some oyster shells and reduce them to a powder in a wedgeware mortar and sift through a sieve and make the sifted powder into a paste with white of egg, after applying the cement to the parts to be joined hold them firmly together for two minutes or so after applying the cement, be sure the parts to be joined are perfectly clean before applying the cement and use the cement fresh. The shells should be thoroughly cleaned, well burned, unslaked, and finely powdered so as to actually make a fine article of lime.



FLOWER STUDIES FOR CHINA DECORATORS



A DETACHED PIRATE, by Helen Milecete. A young lady married to an English officer and tired of the humdrumness of ordinary life conceives the idea of dressing in boy's clothes so as to be able to go about in an unconventional way. Unfortunately while her girlish escapades are perfectly innocent, they land her in the divorce courts. The story is told in a series of delightful letters and we are taken to Halifax where the social and garrison life is most cleverly depicted. Finally everything is most happily straightened out and Guy Vandeleur remarries her former husband. The book is beautifully illustrated in colors by I. N. Coliga. (Little, Brown & Co., \$1.50.)

PEOPLE OF THE WHIRLPOOL. This charming story is by the author of "The Garden of a Commuter's Wife." The commuter's wife is now happy in the possession of twin boys Richard and Ian and their doings form a most interesting part of the book. A charming love story runs through its pages reaching a happy consummation in the last chapter. The author points out the follies of the people in Whirlpool in their efforts to get into the social swim at the cost of the home life. (The Macmillan Co., \$1.50.)

THE TWIN SEVEN-SHOOTERS, by General Chas. F. Manderson. It is a fascinating, truthful story of the Civil War, and shows that truth is indeed stranger than fiction. Starting with Christmas eve in the Federal barracks at Nashville, it tells in glowing words of the most eventful holiday week in the history of the Republic, that culminated with the occupation of Murfreesboro on January 3, 1863. The description of the bloody conflict of the main armies of the West, under Generals Rosecrans and Bragg, is most realistic, and has the absorbing interest that comes when the story is told by one who was a leading figure in a great battle, in which 100,000 men combated, with a loss in killed and wounded of twenty-five per cent. of their number. The description of the hand to hand fight of Manderson's command with that of General Randall Gibson, of Louisiana, is most thrilling, and it is an interesting sequel to this terrific engagement that the two leaders met, years afterward, as Senators from their respective States and became close friends.

The charge of Van Cleve's Brigade, of Crittenden's Division, directed by General Rosecrans in person, with the 10th Ohio, is graphically told. General Manderson's regiment lost over forty per cent. in killed and wounded.

The story tells of the presentation, by the regiment, to their youthful commander of a beautiful pair of revolvers, of their capture with a baggage train, of the Confederate cavalry under General Joseph Wheeler, and of their return, under strange and most interesting conditions, a quarter of a century after their loss, the last of the two seven-shooters being returned to Senator Manderson by Colonel Reeves, of Alabama, in the presence of the dashing cavalryman who is called "the Marshall Ney of the Confederacy," General Wheeler. The description of the starvation siege of Chattanooga and the spectacular battle up the heights of lofty Lookout Mountain and Missionary Ridge is given with eloquence and power. The book will entrance every old soldier and interest every civilian who may read it. Its reading is an incentive to patriotic endeavor.

The illustrations are fitting and admirable. Not the least interesting among them are two pictures of the battle of Stone's River, engraved from an original sketch by an artist who was a private soldier in an Ohio regiment. (F. Tennyson Neely. \$1.)

OUR NORTHERN SHRUBS, by Harriet L. Keeler. This is a companion volume to our "Native Trees and How to Identify Them." The shrubs described in this volume and those which find their most congenial home in the region extending from the Atlantic Ocean to the Mississippi River and from Connecticut to the Northern boundaries of our Southern States, together with those imported shrubs which have so long adorned our yards and gardens that we have almost forgotten their foreign origin. This volume is prepared not only for the amateur botanist who seeks a more complete description of plants than the text books in common use afford, not only for the lover of nature who desires a personal acquaintance with the bushes that grow in the fields and the fence corners; but also to serve those who are engaged in the establishment and decoration of city parks, roadways, and boulevards; those who are seeking to beautify country roadsides, school yards, and railway stations, as well as those who in the decoration of their home grounds would gladly use our native shrubs were their habits and characters better understood. It is hoped that this volume may lead to a clearer application of the word variety, the exceeding beauty and the real value of that neglected past of our native plant the shrub. The book is magnificently illustrated with two hundred and five photographic plates and thirty-five pen and ink drawings. (Charles Scribner's Sons, \$2.00.)

The Art Amateur

MYTHOLOGICAL JAPAN, by Alexander F. Otto and Theodore S. Holbrook, with foreword by Professor Maxwell Sommerville, and facsimile frontispiece in colors of Fusi-yama.

The mythological significance of the decorations on Japan's porcelains and ceramics, bronzes, lacquers, and wood carvings has always proven of deepest interest to the lover of Oriental handiwork—hence an ever present need for a volume that interprets in a thoroughly readable manner, the principal symbolisms identified with Japanese art.

The authors, Alexander F. Otto and Theodore S. Holbrook, have long been identified with the Oriental importing house of A. A. Vantine & Co., a connection that has given them exceptional opportunities for the analysis of many of the masterpieces of Japan, and thousands of mythological subjects continually being brought to the Western World. They have been in consultation with well-known authorities, and enjoyed the assistance of competent representatives in Japan, insuring the utmost accuracy and thoroughness throughout the entire undertaking.

The purpose of the authors is to present the mythological side of Oriental creative and decorative art, notably that of Japan, and with the aid of a descriptive text and characteristic illustrations by native artists interpret its mythology in a clear manner.

With the help of the present volume, both amateur and connoisseur will find great pleasure in deciphering the full value of the decorations on the wares of Japan, thus lending to them an added charm, as well as renewing an interest in many an old and half forgotten vase or object of art from the Island Empire.

The illustrations in "Mythological Japan" were specially drawn by some of Japan's foremost artists. The color plates are faithful reproductions of the original water colors, while the panels—from mythological subjects—are executed in lacquer and India ink. The originals of these illustrations were in preparation over three years, and comprise one of the most remarkable collections ever secured for a single publication. The frontispiece, "Fusi-yama," is in itself a work of art.

The work has been issued in an Edition de Luxe, limited to 950 numbered copies, sumptuously bound with interlaced cord and cushioned covers of the Raw Shikii Silk of Japan; edges are burnished in gold.

The pages are exquisitely embossed and folded double at edge after the Japanese, while backgrounds in shadow tints appear throughout the book. There are inserts of four of the lacquer panels mounted on mats of Japanese Kiri Wood, suitable for framing; sixteen panels and full page plates in color; twenty-two lacquer panels of mythological subjects; numerous marginals of the principal Oriental symbols; also reproductions in crayon of Oriental art objects from various collections of note.

Each volume is numbered and encased in slip covers and box of Japanese figured crepe in presentation form. Size: 8x10½, \$7.50 net. (Drexel Biddle, publisher, Philadelphia.)

A SUMMER IN NEW YORK, by Edward W. Townsend. A cheery humor strongly characterizes this new love story told in letters. But its characters are largely of the smart set and far removed from "Chimmie."

The heroine and some others who figure in the story come from the great spaces outside of the metropolis and increase the breeziness of the tale. The idea of these people making holiday in the city in the dog days is certainly a novel one. The tower of the Madison Square Garden, bathed in moonlight, adorns the cover, while the illustrated chapter heads emphasize the local color. (H. Holt & Co., \$1.25.)

TITO, by William Henry Carson. The scene of this story is laid in Italy and has to do with the marriage of a wealthy young New York man to an Italian peasant girl. The young girl's uncle and aunt, strange to say, violently oppose the marriage. During the husband's temporary absence in Paris where he had gone on business, a son is born to the young wife and when the husband returns he finds his wife dying and is told by the aunt that the boy had died at birth. From this on the story is intensely interesting and the next scene is laid in New York, back again to Italy and finally reaches the climax in New York. Tito who is the son and the hero of the story is in spite of his environment a charming boy with a voice like an angel and a very dramatic scene is that in which he rescues his father from the assassin's knife. (C. M. Clark Pub. Co., Boston. \$1.50.)

MUSICAL EDUCATION, by A. Lavignac. Translated by Esther Singleton, author of "Social New York Under the Georges." M. Lavignac's book is written in a scholarly as well as a simple style, that makes it at once convincing, authoritative, and useful to the student and the accomplished musician. Moreover, he has strengthened his own point of view and opinions with citations from the most famous writers on educational subjects and virtuoso musicians, such as Schumann, Berlioz, Rubinstein, etc., whose names carry weight. Frequently he has thrown in an anecdote that illuminates the subject in question, and lightens the serious reasoning with a humorous touch that is particularly his own—as will be recognized by those who have read his other books. In fact, it is this peculiar combination of knowledge, seriousness, and playfulness that have contributed toward making M. Lavignac's reputation in America.

This book is an inquiry into "the best means to pursue a musical education under its most healthful conditions—a matter which is far more difficult than is generally believed." The advice which it contains will be invaluable to parents, amateur and professional musicians, teachers, and students, and is "the fruit of forty years' experience in teaching nearly every degree of talent and every condition of life." The real object of the work, to quote from M. Lavignac again, is to set forth "the best manner to pursue any study in order to reach the end that one desires to attain."

In the chapter on musical instruments the author has made the demands of each instrument very clear as well as what can be expected from it, and the amount of work necessary to acquire an honorable talent "Musical education," he says, "must not be confounded with musical instruction."

Therefore, this book is in no sense to be called technical; it is helpful in aiding every musician, whether teacher, virtuoso, or pupil, toward obtaining the best results with the least expenditure of time and energy; moreover, showing what they can demand from the instrument, as well as what the instrument demands from them. It is as helpful in showing how to avoid failure as in pointing out the methods of attaining success. The material is fresh, new, and authoritative; the book is healthy, solid, logical, and intellectual; it is a finished piece of literary work—balanced, polished, and well edited.

The book is arranged in six large parts, as follows: I. General Remarks Upon Musical Education. II. The Study of Instruments. III. The Study of Singing. IV. Studies Necessary for Composers. V. How to Remedy a Defective Musical Education. VI. Various Modes of Teaching: 1. Individual Teaching. 2. Collective Teaching. 3. Conservatory Teaching. (D. Appleton & Company, \$2.00.)

MISCELLANEOUS

KELBURG

KELBURG, which is situated in Poland, not far from Cracow, is one of the most extraordinary cities in the world; for not only is it entirely subterranean, but the material used in its construction is not stone or brick, but salt.

Three thousand people are resident in its seven hundred houses, and they are all workers in the great salt mines. The streets and squares are paved with rock salt slabs of purest white, and are kept exquisitely neat and clean by a corps of volunteer scavengers.

The pride of the city, however, is its cathedral, carved in salt and lighted with electricity. It is gorgeously decorated; and on the high altar blazes the magnificent cross which was presented by the late Czar of Russia when he descended from the upper air in order to worship there for a brief space eleven years ago.

Disease of an infectious or contagious nature is quite unknown in Kelburg; in fact, the majority of the inhabitants die of old age. A nonfatal ailment of a scorbutic type is, however, occasionally prevalent; and a mild form of ophthalmia, said to be due to the continual and all-pervading whiteness, is more or less common.

Regarded as a city of salt pure and simple, Kelburg is, of course, unique. But there are several other known examples of cities situated beneath the surface of the earth.

In the Peruvian province of Cuzco, for instance, is an abandoned quicksilver mine, one hundred and seventy fathoms in circumference, and about one hundred in depth. And within this profound abyss are streets, squares and a chapel, where daily religious worship is carried on.

PUBLICATIONS

MY WOODLAND INTIMATES, by Effie Bignell, author of "Mr. Chupes and Miss Jenny." Mrs. Bignell has a marvelous sympathy with animal life. In this book she tells of the intimate animal friends which she has about her New Jersey home, interspersing many charming little stories of their lives. As a whole it is a guide to the nature seasons, taking up the progress of animal and bird life from month to month.

These little friends eat their meals from the sill of her dormer window—"Balsam Bough Inn" she calls it. And the rabbits, who cannot reach this elevation, and other friends, who are shy, feed at the "Table d'Hôte" in her yard. Mrs. Bignell tells of her little friends through the varying seasons, month by month, with a style that is full of charm and interest. (The Baker & Taylor Co., Publishers, \$1.50.)

THE ART OF THE VATICAN, by Mary Knight Potter, author of "Love in Art," etc. The opportunity afforded by this series for studying the great art galleries of Europe is one of great interest. It would be impossible to overestimate the importance of the present subject, the Vatican, wherein Michael Angelo performed his mightiest works, the terrific Last Judgment, the monumental Prophets and Sibyls of the Sistine Chapel; and where Raphael painted his sublimest compositions, the great frescoes of the Stanze, and the exquisite arabesque of the Loggie. Miss Potter is already well-known by her interesting

works upon art, and her latest and most important book will be anticipated with pleasure.

Later volumes will follow, dealing with the Louvre, the Luxembourg, the Pitti in Florence, the National of London, etc.

The volume is beautifully printed and profusely illustrated with full page plates in photogravure and half tone. (L. C. Page & Co., Boston, \$2.00.)

THE National Newspaper Association has issued a set of handsomely bound volumes of prominent Americans, portraits and up-to-date biographical sketches of whom, to the number of several hundred, occupy its pages. The sketches are written expressly for newspaper reference by newspaper men and are invaluable for biographical use. Prominent men in every State in the Union, including financiers, merchants, manufacturers, statesmen, jurists, etc., are accurately portrayed. Such volumes are a great acquisition to the newspaper press of the country, and as a work of reference perfectly unique in character and makeup, will be much sought after in all leading libraries and by individuals interested in historical work. The volumes are handsomely and substantially bound.

DECORATION FOR A CHAIR

IN THE Supplement will be found a full-sized working drawing for a chair. It is intended for wood carving and pyrography. The shaded parts are to be carved. The Iris design is to be done in pyrography and color. The lumber should be clear maple or lime wood. The wood for the back is three-quarters of an inch thick, and is doweled to the seat with four dowles. The wood for the seat is one and three-quarters of an inch thick when finished, the edges are rounded, and the seat hollowed out. The dotted lines show a half section of the shape. The legs are turned and are fifteen inches high. The side rails are eleven and three-quarter inches long, not allowing for the mortise. The middle rail is ten and three-quarters, not allowing for the mortise. The finish should be a good, clear varnish.

"FISHERS OF MEN," the large painting in the exhibition at St. Petersburg by Bounin, is enjoying great notoriety from the fact that Tolstoi and some younger Russians prominent in literature and art are shown drawing a net in a marshy landscape, through which runs a creek. Tolstoi and two others are in their simple shirts, having been wading with the net; two comrades inspecting the catch are clothed; all but Tolstoi wear Russian flat caps. Attention was called to this picture by a journalist, who wrote "shame!" across it in charcoal. Whether this gentleman was genuinely disgusted by the portraits the artist introduced or took a sure method to do the artist a good turn is a question. Aside from showing three of the party with bare legs, there is nothing very dreadful in the picture, while the title, "Fishers of Men," may be interpreted as a compliment in view of its obvious allusion to Christ and His Disciples. However that may be, a good many people in Russia choose to regard the picture as a studied insult. If that was the intention of M. Bounin he has failed. Meantime he is enjoying the sensation his picture has created, and refuses to be drawn into an explanation of its meaning. Tolstoi standing on the bank with his sleeves rolled up and his bare feet well apart is a typical Russian peasants of the very kind he admires, a dignified peasant engaged in an occupation which has never been considered undignified.

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ART NOTES

A FORM of memorial addressed to posterity which has caught the fancy of Colorado Springs and is about to be imitated at Lynnfield, Mass., and other places, is a strongbox placed within the walls of some public building with a tablet on the outer walls setting forth its purpose and requesting that it shall not be opened for a century or more. At Colorado Springs, where the idea was suggested by Mr. Louis R. Ehrich, a "century chest" was let into the wall of the Coburn Library with all appropriate ceremonies. It is of steel, about twenty inches long, fifteen wide, and thirty high, and bears the inscription: "To the Citizens of Colorado Springs of the Twenty-first Century. To be opened after midnight, Dec. 31, A. D. 2000." Sealed letters by prominent citizens, photographs and prints wrapped in tinfoil, showing Colorado Springs as it is now; pictures of distinguished men, coins of the United States, articles written expressly for the purpose setting forth the condition of affairs at the outset of the present century, have been carefully bestowed in this casket. Some ladies inclosed jewelry and valuable fans addressed to their descendants in A. D. 2000. The idea appears to be catching. It is quite another thing than the ordinary plan of placing documents, coins, etc., under a cornerstone, for all these memoranda are addressed to citizens of the town at a definite date. It will be for them to open the box and substitute another addressed to their own descendants a century later. In this way the generations are bridged over, and people now remote will feel, as they could in no other way, the interest the present generation took in them.

THE sculptors and architects who have sent in models for the monument to General McClellan in Washington have their labor for their pains. The committee, consisting of Messrs. A. Saint Gaudens, D. C. French, and Charles F. McKim, has rejected all the designs submitted.

ACCORDING to a French writer, the colored bills posted in streets reveal the character of the people. He finds the English poster cold and ironical, the French light and subtle with veiled reflections, the Austrian soft and freshly. He observes stiffness and awkwardness in the Swiss posters, and intricate design in the German. Italy in her posters shows herself noisy "with debauches of indigo and Solferino red," while Spain posts bills with tints of an orange omelet. America, re-

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marks the Frenchman, who shows thereby that he has never crossed the Atlantic, has posters that still reflect the Puritan (!) ancestry of the people. Jocosity has never been considered a Puritan trait, yet the posters in this country have the comic element in all designs of flatness and childish imbecility for their predominant note. The designers of these crude affairs seem to be engaged in a desperate race to see who among them can evolve the greatest affront to sense and wit.

GENERAL LAWTON, who fell at the head of his troops during a battle with Filipinos, has been remembered with a monument remarkable for its simplicity, but one that will appeal to gallant soldiers. It is a captured Spanish gun, planted muzzle down on a low, truncated pyramid of masonry and surrounded by shells. General Davis dedicated it on Washington's Birthday with salutes and military ceremonies. An inscription on the pedestal records the death of Lawton.

SIXTY drawings and a few oil paintings by Adolf von Menzel are shown at the French Gallery in London as a sequel to the recent exhibition of his work at Berlin.

MME. LELONG, whose art treasures were lately sold in successive auctions at Paris and netted nearly two millions, has made a will giving the entire profits of the sales to the Musical Society of France. Her husband was a noted dealer in antiquities who is said to have done more than his share to distribute questionable old masters and antiques. For his own collection, however, he reserved a host of fine things which have now found their way to private and public collections.

AMONG the purchases from the two rival Salons in Paris made for the Government by the Fine Arts Commission are a painting by Carolus-Duran, "Le Vieux Lithographe," and a "Bacchante" in marble by the sculptor Injalbert.

ROYBET is at work on a half-length the size of life of Don John of Austria, the conqueror of the Turkish fleet in the battle of Lepanto (1571). At recent sales the paintings by this artist, who is best known for his pictures of men of the sixteenth century, rollicking cavaliers and buxom maids in kitchen or tavern, have reached very high prices. Roybet is the son of a distiller in Lyons, and studied at the art school in that city. Coming to Paris in 1864, he painted Algerian subjects, making

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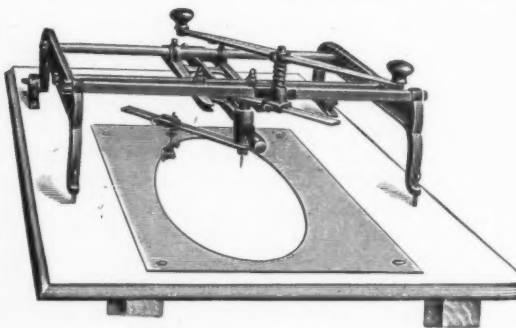
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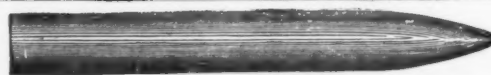
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trips to the African colony for the purpose.
The reign of the Commune in Paris drove
him to Brussels, where he began to realize
the strength of the Dutch and Flemish
masters, whose influence is so apparent in
his later work. It is Franz Hals who
seems to have inspired him most, as one
sees in his "Main-Chaude," a scene that
recalls Jan Steen in subject by Franz Hals
in the brilliant character of the brushwork.
One of his favorite pupils is Mlle. Juana
Romani. Roybet is an officer of the Leg-
ion of Honor and a great collector of an-
tiques, old pictures, and bric-a-brac.

At the sale of pictures, sculptures, and
bric-a-brac in Boston from the Kimball es-
tate a painting by Rembrandt Peale, "The
Roman Daughter," brought \$500—a fair
price considering the circumstances, which
were unfavorable. Attention of late is
being given to Colonial and early paintings
by Americans, and works by the Peales
are finding admirers.

A MAN made his appearance at Varnish-
ing Day on the opening of the Old Salon in
Paris, and made a claim on M. Raguet, the
Secretary, for a free pass, being unwilling
to pay the 10f. charged on that day. He
asked for two tickets. No, he was not an
exhibiting artist, nor an art student,
neither an official nor a "Legion d'Hon-
neur." "But why, then," asked the sec-
retary, "do you consider yourself entitled
to a pass?" "Pray observe, M. le Secre-
taire, the landscape by M. Dumoulin in
which there is a river. I, sir, am the
owner of that river, and consider that I
have the right to see it without being
charged a price."

THE monument to General Sherman at
Washington begun by Carl Rohi-Smith
was finally intrusted to the Danish scul-
ptor, Stephan Sinding, brother of the com-
poser, who has modeled the groups of
Peace and War to accompany it. Profes-
sor Sinding was represented at the Chica-
go's World's Fair by "The Captive
Mother." Lately he has been exhibiting
at the Vienna exhibition a group called
"Man and Woman," two figures embrac-
ing, which has been reproduced in Berlin
by Keller and Reiner. The gold medal
has been awarded to Sinding for this
group, which sustains the high opinions
won by "The Captive Mother."

SPEAKING of impressionism and the ar-
tists of the Société Nouvelle de Peintres et
Sculpteurs, which exhibits at the Durand-
Ruel Galleries in Paris, Mr. L. H. Crandell
writes to the Topeka Daily Capital: "It

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was only after Claude Monet became the recognized leader and had painted his picture entitled 'Impression' that their adversaries in derision dubbed them impressionists. If this school has 'shaded up' from Corot to its present brilliancy of color and luminous atmosphere, it is just as certainly 'shading down' again; for Henri Martin's colors are softened year by year and Daubez, René Prinnet, Lucien Simon, René Menard, and others affect the 'crepuscule,' or twilight, which is more pleasing than the extreme 'plein air' in the hands of any but the few masters." Among the exhibitors at this show are Walter Gay and Eugene Vail, Americans, and such Frenchmen well known in America as Aman-Jean, Cottet, and La Gandara, together with the Norwegian Fitz Thaulow. Others little heard of here are the Spaniard Zuloaga, Gaston la Touche, and the President of the society, Gabriel Mourey.

NOTWITHSTANDING the violent opposition to the style of Rodin, the celebrated French sculptor has been promoted in the Legion of Honor to the rank of Commander.

THE old Italian carvings, votive and magical bronze figurines from Greek and Roman tombs, early books on occultism and other works which belong to "Hans Breitmann," have been presented by Charles Godfrey Leland's sister to the Pennsylvania Museum in memory of her relative.

THE French school at Athens, through M. Homolle, the director, has turned over to the chief of antiquities the museum established at Delphi. The building is full of finds made by the French during their excavations on this national site where Greece spoke through the lips of her inspired prophets the utterances of Apollo. The occasion was made a festivity. The country people in their rustic costumes executed the national dance in the orchestra of the ancient theater, and in the old Stadion more than a dozen youths contended in a race for a cup offered by President Loubet. Hitherto the museum at Athens has claimed the objects excavated, but hereafter there will be more occasion to follow the example set at Delphi, to keep the finds near the place where they were discovered.

ONE of the treasures dearest in the eyes of French historians has been a statuette of Charles the Great, now in the Louvre. It wears a crown and carries a scepter

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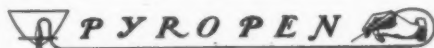
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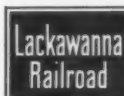
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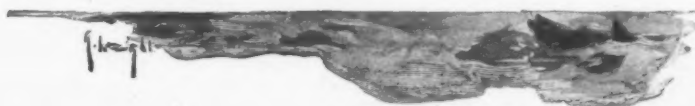


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with the imperial globe. Now comes Dr. Wolfram of Metz with arguments to prove that it is a likeness of Charles the Bald, and instead of belonging to the early Middle Ages is a work of the Renaissance. His theory is that Charlemagne never used the imperial globe as a sign of pomp and power, wisely leaving that to the Emperor of Eastern Rome, while as to the crown, he could have worn that only in old age.

PLANS for the restoration of the famous "Last Supper," by Leonardo da Vinci, in the refectory of Santa Maria delle Grazie at Milan, have been considered for a century, and only within a few years there was talk of a method whereby it could be saved. The attempt has been definitely given up. The head of Saint Bartholomew and a few other parts which are still visible will be removed to the Brera. At one time it seemed to the friars that a door was needed in the wall on which this great picture was painted, so they proceeded to open one right through the lower part of it in the center. Many prints exist which give the relative position of the figures. The moment chosen by the artist is that when Christ announces the presence of a traitor, and each face and figure contributed to the expression of surprise. Goethe wrote: "The shock by which the master represents the company at the sacred repast as deeply agitated has been produced by the Master's words, 'One of you shall betray Me.' They have been pronounced; the whole party is in dismay, while He Himself bows His head with downcast eyes. His whole attitude, the motion of His arms and hands, all seem to repeat with heavenly resignation, and His silence to confirm, the mournful words, 'It cannot be otherwise; one of you shall betray Me.'"

THE Mount Vernon Ladies' Association has placed a tablet in the South Carolina room at Mount Vernon to the memory of Ann Pamela Cunningham, of Charleston, S. C., who began in 1853 an agitation to secure funds for the purchase and care of the estate. In 1856 she met Edward Everett at Richmond and interested him in the plan, receiving \$30,000 as the result of orations delivered by him in honor of Washington. The sum of \$500 was subscribed by Washington Irving. After the war Congress voted \$7,000 for the repair of Mount Vernon. The Ladies' Association has decided to have a marble bust of Mrs. Cunningham placed in the National Capitol as a recognition of her efforts in behalf of the home and tomb of Washington.

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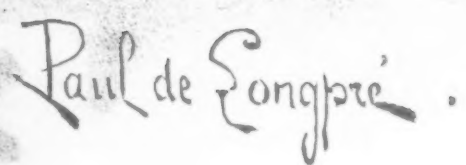
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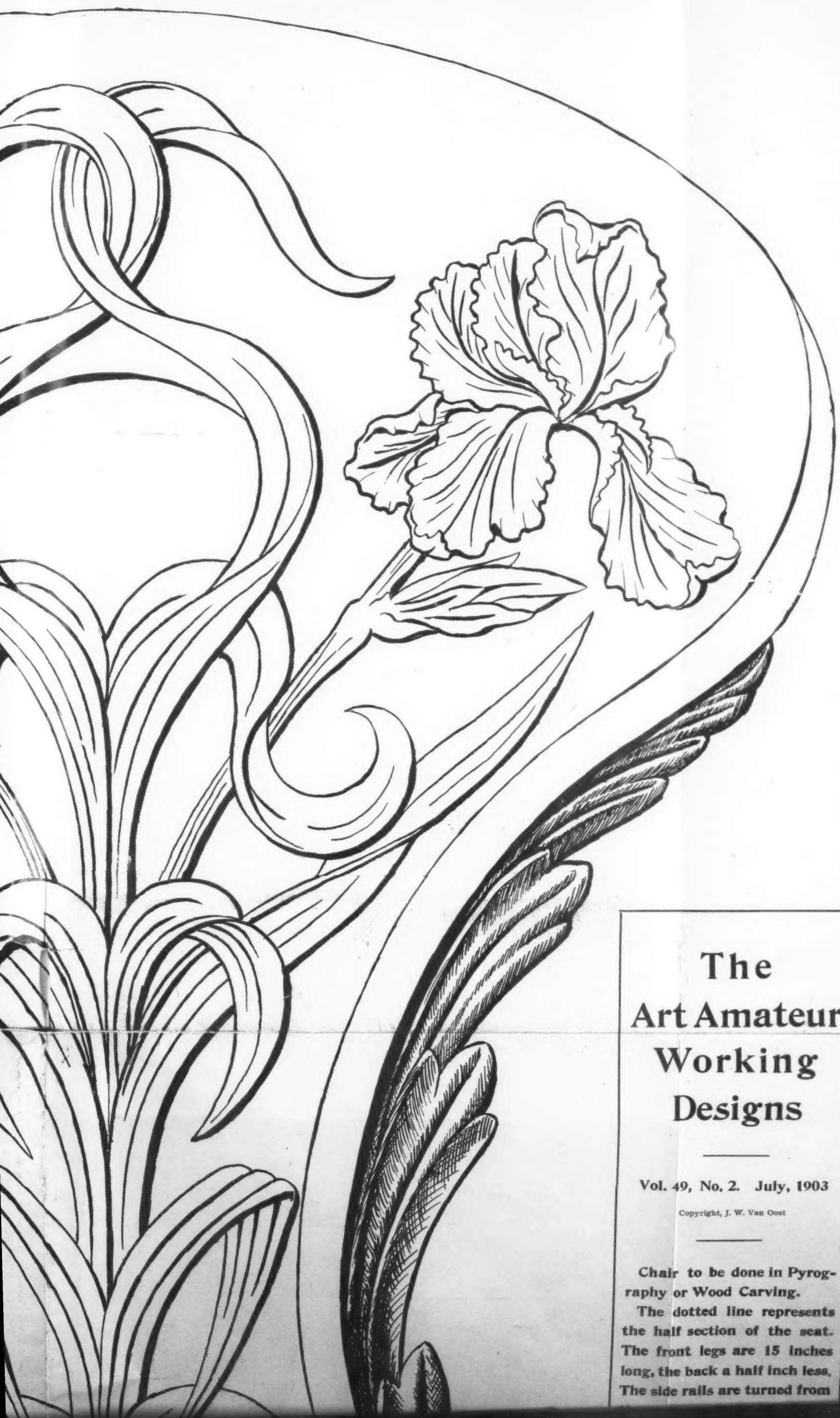












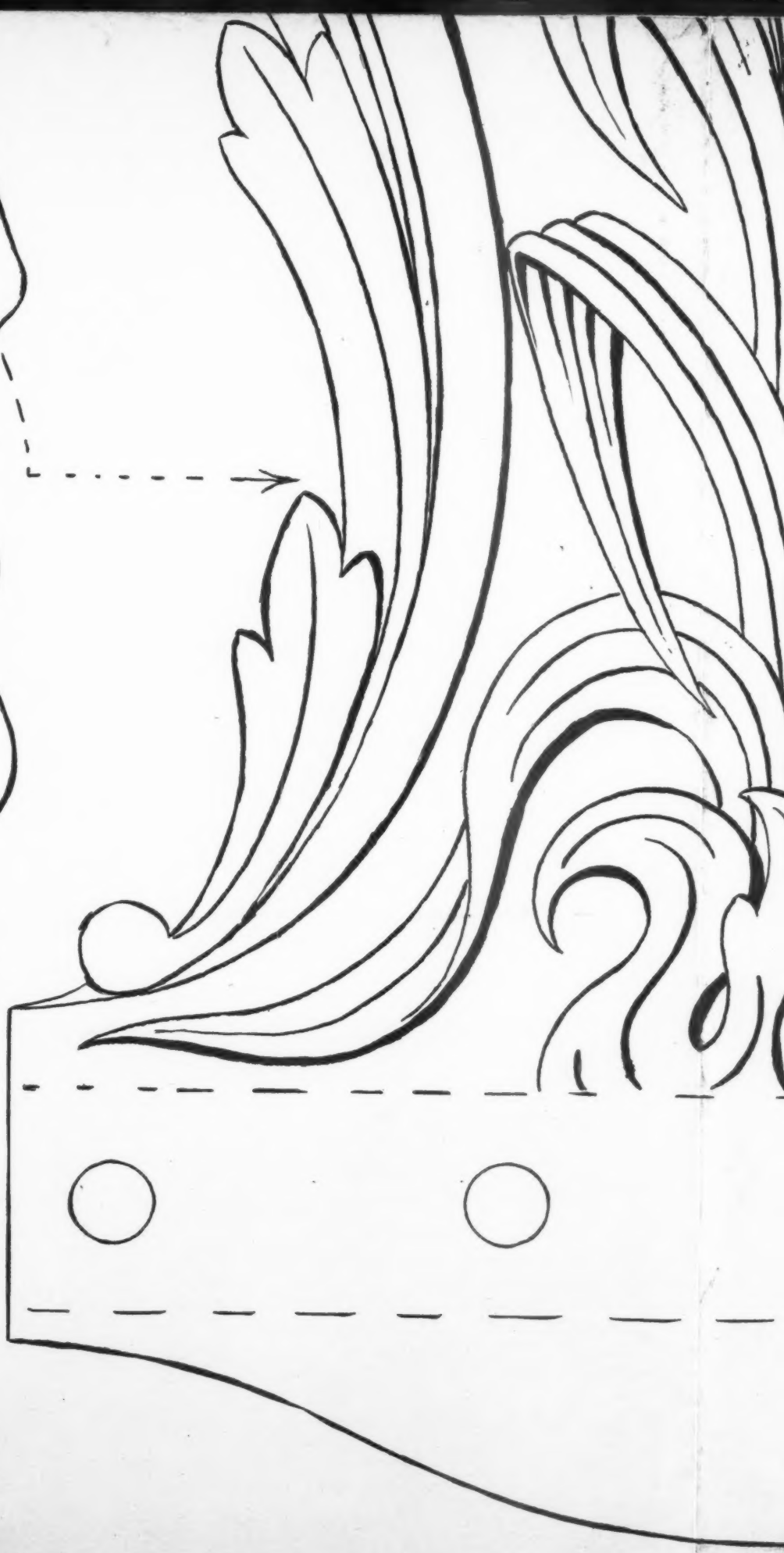
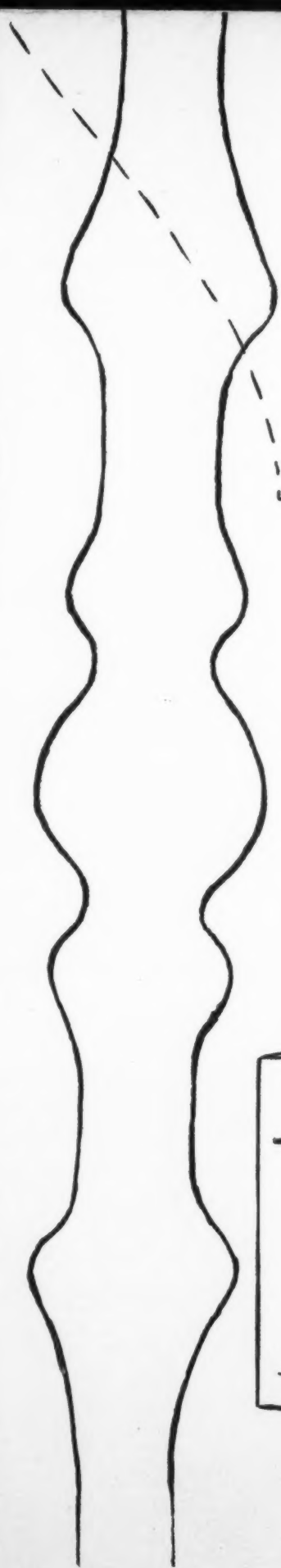
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Vol. 49, No. 2. July, 1903

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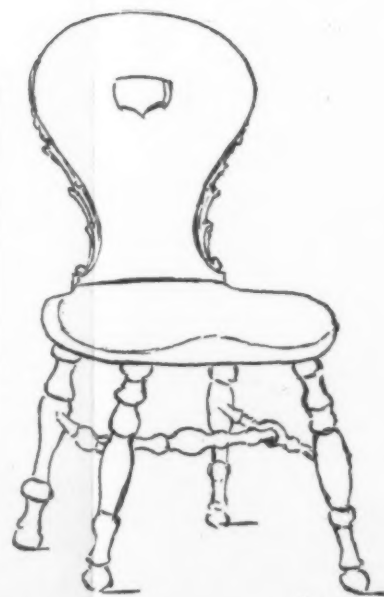
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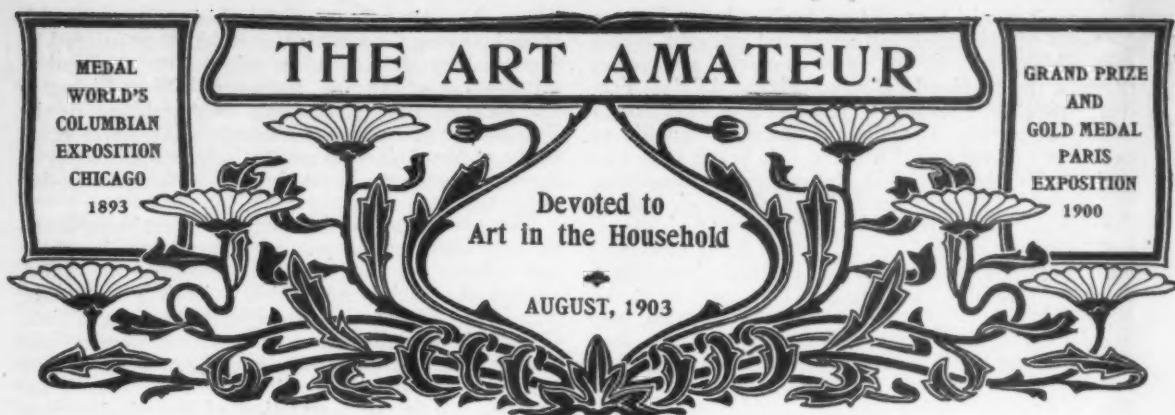
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Vol. 49—No. 3

NEW YORK AND LONDON

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MY NOTE BOOK



JAMES ABBOT McNEIL WHISTLER, the celebrated painter and etcher, whose sudden death occurred at his house in the Cheyne Walk, London, last week, had been seriously ill for more than a year. He was born at Lowell, Mass., in 1834. He studied in Paris, under Gleyre, and afterward made his permanent home in London. In 1884 he became a member of the Society of British Artists, of which he was president from 1886 to 1889. In France he received a medal (third class), at the Salon of 1883, a gold medal at the Exposition of 1889, and was "Hors Concours" at the Salon in 1892, and he was made Chevalier (1889) and officer (1891) of the Legion of Honor. In 1889 he was elected a member of the Munich Academy and received the Cross of the Order of St. Michael. In 1859 he began to exhibit in the Royal Academy, showing "Two Etchings from Nature," which were followed in 1860 by five dry point portraits and etchings of Thames subjects and an oil picture of a mother and child "At the Piano," which was purchased by John Phillips, R.A. Three years later his "White Girl" was rejected by the jury of the Paris Salon, but attracted considerable attention in the Salon des Refusés. Since then he has exhibited frequently in the Salon, the Academy, the Grosvenor Gallery, the Society of British Arts; and has held several exhibitions of his paintings in London. The finest of his oil pictures are "The Artist's Mother"—an arrangement in black and gray, shown in the Royal Academy of 1872, awarded a gold medal in the Salon of 1884, and purchased for the Luxembourg Gallery in 1891; the "Portrait of Thomas Carlyle," shown in the artist's exhibition in 1874, and purchased by the Glasgow Corporation in 1891, and the "Portrait of Miss Alexander—Har-

mony in Gray and Green." In addition to many other portraits, such as those of Señor Sarasate, Miss Rose Carder, Sir Henry Irving as Philip the Second, and Lady Archibald Campbell, he has produced some fascinating figure subjects and views on the Thames, etc., in oils. He was also a skilful worker in pastels upon tinted paper; while as a purely decorative artist he was known by the "Peacock Room," painted in 1877 in Mr. Leyland's house at Prince's Gate, London, and by the "Music Room" in Señor Sarasate's residence in Paris. As an etcher and dry-pointer Whistler's eminence is even more widely recognized than as a worker in color. His etchings include "The French Set" (16 subjects, Paris, 1858); "The Thames Set" (16 subjects, London, 1871); the "First Venice Set" (12 plates, London, 1880); the "Second Venice Set" (26 plates, 1886). In addition to these series Whistler executed many admirable single plates, including some splendid portraits in dry paint. The number of his etchings amount to several hundred, while their freedom, spirit, and unerring selection of line gave him the title of the chief of living painter etchers." He also executed a few lithographs of very varying methods—the "Songs in Stone" (1892) especially illustrating his skill. In "Fors Clavigera" for July, 1877, Ruskin made a most intemperate attack upon the paintings exhibited by Whistler in the Grosvenor Gallery, and next year the artist sued the critic for libel. The trial attracted much attention, and ended in a verdict for Whistler of one farthing (half a cent) damage without costs. Whistler retaliated in a pamphlet, "Whistler vs. Ruskin: Art and Art Critics," which, along with his brilliant "Ten O'Clock" lecture, and various occasional letters upon art and personal subjects were collected and published in book form in 1890 under the title, "The Gentle Art of Making Enemies." Whistler's art was original and individual. He never trusted for effect to attractiveness of subject, to human sentiment, or anecdotal interest. The charm of his work lies in its technical qualities, in its skilful combinations of tone and color, of line and mass.

* * *

ONE of the most interesting exhibitions being held in London at present time, and which will be open for several weeks, is the Menzel Exhibition at the French Gallery, 120 Pall Mall. Not for years, if at all, has there been brought together in London an equally representative series of works by him, a series especially rich in black and white studies. As far as periods are concerned, they range in date from a sketch made in 1838 for one of his earliest pictures

The Art Amateur

to a pencil record executed on April 25 last. If there be none of the large historical and pageant pieces with which by many his name is chiefly associated, there is the brilliantly clever "Piazza d'Erbe, Verona," 1884, as vehemently realized a market crowd as any in picture, as virile a transcript from life as the most exigent could demand. It is not in works such as this, however, that Menzel best demonstrates his power as distinct from his facility. If, among the oils, you would recognize the master hand, examine "Early Mass, Salzburg," dating from 1856, and until recently so darkened by an accumulation of dust as entirely to hide the figures. Ten years after the picture was painted a German critic affirmed that Menzel ignored all attempt at depicting beauty, that he would not allow of any necessary connection between art and beauty. The "Salzburg" is a refutation of this astonishing thesis. Nothing surely save an ardor for the beautiful could have enabled Menzel to paint as in this picture the wrought-iron screen; the figure of a white-robed acolyte discernible on its farther side by the altar, whereon candles flame; the triumphantly emphatic white shawl and blue skirt of the foremost woman, praying; the mysterious half lights and deep shadows on the brown wall of the church. Were this Menzel's sole achievement, it would warrant for him a foremost place among the artists of the second half of the nineteenth century. It testifies not alone to surety of hand, to a fine sense of color correspondences, but to a largeness, a sanity of vision. In 1867, the year of the great exhibition in Paris, Menzel became acquainted with Meissonier. The Frenchman could not speak a word of German, Menzel knew no syllable of French. The two—diminutive Menzel with the big bald head, diminutive Meissonier with the gigantic beard—made the round of many exhibitions together and entered into an alliance of friendship. From earlier than this time however dates "A Performance at the Gymnase, Paris," audaciously modern despite its age, and as able a pictorialization of the theater interior as could be found.

Students of modern illustration will recall how profound has been the influence of Menzel on our native workers. His tense realizations of detail, moving Rossetti and Millais to enthusiasm, caused him to be a force in the pre-Raphaelite school. No wonder it was so. Some of the black-and-white drawings in Pall Mall demonstrate how, granted the power of vision and the power of hand, the most trivial detail can be made the vehicle of beauty hitherto undreamed of. Professor Menzel is said himself to lav particular store by the study of "A Woman Drinking," drawn in 1880. Disregarding pictorial conventions, the top of her head is, as it were, cut off; but, truth to say, it is with the long glove which covers her wrist that we find ourselves mainly concerned. Was ever a series of creases so consummately rendered, given so inherent a dignity, as those of the glove where it covers the woman's wrist? They are but simple, inevitable creases; yet as Menzel discerned them, in themselves and in relationship to other details of the drawing, how exquisite. Hardly, if at all, less impressive is the pencil study of a hand, 1887; and the visitor may go on to admire the sculpturesque drawings of Marshal Blucher; the portrait of an aged man with long, flowing beard, reminiscent of Leonardo da Vinci; the splendidly solid yet delicate "Roman Staircase, Merseberg"; and the searching, but no less beautiful than searching, studies of animals and musical instruments.

For long Professor Menzel refused to part with two portraits in water color, respectively of Doctor Puhlmann and Major Leuthold, old combatants of the Napoleonic wars, painted in 1850. The National Gallery, Berlin, which lends them to the present exhi-

bition, has recently acquired them, however. Although among the very few portraits ever painted by Menzel, they show what he might have achieved in this domain. Save for "Emperor William Riding to the Field of Battle," the only work relating to the Franco-German war, by Menzel, is the water color study of Moltke's field glasses. By sheer magic, as it seems, he shows us the beauty of these every-day objects.

This exhibition will be open for several weeks and we need hardly dilate on the great opportunity which this affords our art students who may be going abroad of studying the works of Adolf Von Menzel, who is one of the most remarkable of living artists. He was born eighty-eight years ago at Breslau, and honors almost innumerable have been heaped upon him. For about four decades he devoted himself exclusively to the representation of historical scenes. In works such as "The Round Table of Frederick, 1750," now in the National Gallery, Berlin, he celebrated the triumphs of Frederick the Great. Later, however, he was among the first to break from the historical tradition and to dare to represent present-day incidents. Another and a more vital phase of his art was ushered in by "The Coronation of King Wilhelm at Königsberg," this phase culminating in the stirringly realistic picture of the King starting to join the army on July 31, 1870. Despite his nearly ninety years, Menzel still works from four to eight hours a day, and little of significance escapes his clear gray eyes. No wonder that the German Emperor wrote recently to him, "You have succeeded by your incomparable masterpieces in bringing the great King and his heroic deeds before the eyes of present and future generations, and in fortifying within the heart of the German people the recollection of that time which laid the foundation of the present greatness of the Fatherland. The inextinguishable thanks of my house and of the nation and the army are due to you for that."

* * *

ART students contemplating a trip abroad should not fail to take in the Louvre Exhibition of British Engravings and Etchings, at South Kensington. This is the third show of a series devoted exclusively to the graphic arts. Its two predecessors were concerned respectively with lithography and modern illustration; and in a future exhibition we shall, it is to be hoped, have an opportunity of judging of one of the most noteworthy reproductive developments of the nineteenth century, that of photographic processes of engraving.

Readers of THE ART AMATEUR will doubtless recall the fact that at the Lithographic Exhibition, in 1898, the place of honor was awarded to THE ART AMATEUR color studies.

The catalogue contains 931 entries, but as these denote the number of frames, and as in many cases several engravings are in one frame, the exhibits must aggregate quite two thousand. They are placed in twenty-six bays down either side of a long gallery, in the center of which are screens containing more examples and cases with the tools and materials employed in the various processes. Apart from those who persist in calling a pen and ink drawing an etching, there are thousands who could not explain the difference between an etching and a dry point, an aquatint and a mezzotint, a stipple engraving and, say, a soft ground etching. It is markedly to the good, then, that under the direction of Mr. Frank Short, who supplies a series of technical notes to the catalogue, each object essential to the several processes of engraving and impressions or plates themselves in progress may now carefully be examined. Not the least instructive of these objects is a copper plate partly steel-faced—this in order that it

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may yield a larger number of desirable impressions. A print from the plate before it was put in the steel bath is shown side by side with one taken after half of it is faced with steel. Here is an opportunity to discuss in how far steel facing militates against delicacy and the expression of the finer shades of meaning. As is well known, modern mezzotints are almost without exception produced from plates so treated; whereas the great masters of the late eighteenth century knew of no such device.

The earliest example on view dates from 1545. It is the title page, designed by Thomas Gemini, for the "*Compendiosa totius Anatomie delineatio*," treated in pure line, with hardly any shading, and consists of the royal arms, those of Henry VIII., surrounded by a wealth of architectural ornament and symbolical figures. This is one of the many exhibits taken from the fine assemblage in the Art Library. In the same bay—where, however, we miss examples by Humfray Cole and Augustine Ryther, the earliest known native-born engravers, familiar in the main, however, by their map work—is a fine portrait of Queen Elizabeth lent by the King from the Windsor Castle collection. It is by William Rogers, the most distinguished of the early native group. His copper plates in Bishop Broughton's "*Concent of Scripture*" (1588?) were for long accepted as the first of their kind executed in England. "Queen Elizabeth" is a magnificently decorative figure as here seen in full length, wearing ample farthingale and deep, elaborate collar. Crispin, Simon, and William van de Passe may be studied in noteworthy portraits, again the property of the King. We welcome the extension of courtesy to Crispin, father of Simon and William, who, although he executed plates for this country, does not appear to have lived here. By his sons are portraits of Francis Bacon, Henry, Prince of Wales, eldest son of James I., Mary Sidney, the famous Countess of Pembroke, Sir Henry Rich, etc.

As this exhibition at South Kensington is free, I recommend those interested in engraving to confine themselves during a first visit to the first two bays. Obtain a catalogue and look quietly, among other prints, at William Hole's portrait of Michael Drayton; at Pierre Lombart's engravings after the famous equestrian picture by Van Dyck—in the so-called fourth state Charles I.'s face and his royal dress are substituted for those of Oliver Cromwell in the third state; at the exquisite view of Greenwich, the two "*Hollandische Schiffe*," the portrait of James II., as Duke of York, after Teniers, all etched by Wenceslaus Hollar, one of the most fine-fibered engravers of the seventeenth century; at the serio-comic portrait of Charles II. by William Sherwin; and at examples by William Faithorne, Robert White, David Loggan, and one or two more. In this way will best be laid a groundwork for future study.

MR. FREDERICK S. LAMB, late Secretary of the Municipal Art Society, who is one of the most active members of the Architectural League, and a prominent artist in stained glass and mosaic, has just returned from a visit to France, Belgium, and Germany, where he has been paying particular attention to matters relating to municipal and industrial art.

Seen at the National Arts Club a few days after his return home, Mr. Lamb was asked if he had found notable changes since his last trip to Europe.

"What struck me very forcibly," he remarked, "was the progress of the German cities during the last two decades. They are advancing in comfort, intelligent arrangement, and attention to the beautiful decoration of their parks, squares, stations, subways, and transportation lines, after a fashion that puts our great cities to the blush. They seem to have municipal officers who know how to enlist the best

engineers and artists in each problem, whether that problem be the placing of a fountain or the decoration of a town hall."

"Did you find the Exhibition of German Cities in Dresden all that you expected?"

"Not so large as I expected, but full of interest and of information for Americans. What is especially noteworthy is the comparison that can be made at that exhibition between the plans for nearly 100 German cities and towns as they were in 1870, and the plans as they are to-day. To a student of city development nothing can be more instructive. The problem of many walled cities, how to do away with their old walls and utilize to the best advantage the spaces so gained was met in various ways, and though Quebec is perhaps the only old city in North America where similar difficulties have arisen, the problem of expansion for unwalled towns is one that confronts us everywhere, and this problem has also been solved in many instances in Germany."

"I was particularly impressed by the practical, spacious, and often grandiose railway stations, such as the Anhalter in Berlin, and the Böhmischer in Dresden."

"In Berlin the Friedrich-Strasse station, being elevated, shows a clever use of the spaces below the tracks for restaurants, shops, and warehouses."

"What about the smaller cities?"

"Their progress in matters that make city life agreeable is more notable than that of the capitals. I believe it is due to the attention the Germans have been paying to industrial art, which not only supplies the trained artisan and the intelligent public, but makes a solid foundation for the artist in the fine arts."

"Do you recall any special instance among the smaller towns?"

"Well, there is Hildesheim, for example. Hildesheim retains many of the old houses with timber fronts and decorations in colors. The old Rathhaus on the market place has been decorated in capital style with modern painting on the plaster walls and painted wooden ceilings. The painter, Herr Prell, has managed to harmonize these decorations very admirably with the style of the Town Hall, so that as one enters from the market place and ascends to the Hall of Honor on the second floor, round which the offices of the municipality are placed, one is surrounded by the same air of antiquity. The ceiling has been colored in its panels and the walls are thoroughly in keeping."

"Hanover, again, though it was, of course, formerly a capital, does not figure as to size with Berlin and Hamburg. Yet the new Rathhaus and the important public monuments and fountains show that the Hanoverians are as alert as the Prussians, whose rule they have resented, to embellish their chief city. At Stuttgart I noticed in the street the public utility kiosks, carrying clock, thermometer, barometer, etc., for the convenience of passers. A new fountain on the market place has a very happy touch of the medieval in keeping with the surroundings."

"How about the industrial art situation?"

"There the Germans are truly great. Very unimportant towns in Saxony, Prussia, and others of the federated States have each an industrial school supported in part by the municipality, in part by the manufacturers, or the result of some endowment by a generous donor; and in connection with the school a working museum. At these museums information is accumulated about the products and the commercial needs of different parts of the world, so that the pupils learn a great deal about foreign countries before they go abroad, while manufacturers can get many facts which help them to an intelligent forecast of what may best be manufactured for a given coun-

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try. Commercial museums, in which this kind of information is a specialty, are being established at convenient centers; there the natural products and the manufactured articles of different countries and climes can be seen and studied."

"We have something of this sort in Philadelphia, have we not?"

"But none in New York, and, if I am well-informed, no second of the kind. We need very badly such places where merchants and manufacturers can get well-sorted and authentic information at once when they need it. Right here in New York we are worse off than the people of a small German town, whose name has not been looked up in the gazetteer. It is really absurd how backward New York is in some things. But the time will quickly come when we shall realize our want of forethought. The commercial struggle goes on all the time, and the best-equipped will surely win."

"And your own line of work? How about stained glass?"

"In France the only change is toward eccentric glass. That shown at the Salon suggests bad poster decorations. Apparently the artists in glass have little or no appreciation of leaded glass as a medium for art expression; it might be something else. In Germany there is more serious effort. Berlin has a school in which, owing to the importation of English craftsmen, glass is produced which equals some of the best conventional British window glass. But the average of German leaded glass is not high. The pictorial influence is still in the ascendant; not mosaics of glass, but pictures on glass are the result."

"And what about mosaics?"

"It is strange that glass for windows should be so poor, when mosaics in Germany are so good. For example, the window glass in the Kaiser's Gedächtniss-Kirche in the fashionable West End of Berlin, though by some of the best men, is commonplace to a degree, and the same is true of the Reichstag. But the mosaics in Berlin, Cologne, and other cities, in churches and public buildings, and here and there on facades, are very excellent. There is a strong school of modern mosaicists. The same Gedächtniss-Kirche, which has such tiresome, commonplace glass in the windows, has its ceiling and chancel covered with fine mosaics."

"Good forged ironwork, often picked out with colors, is seen in Hildesheim and Nürnberg. Gilding is much applied to ironwork, and even to bronze statues, such as the memorial of Kaiser Wilhelm I., at Stuttgart, and the statuary on the front of Brühl's Terrace, overlooking the Elbe at Dresden. As to furniture, I happened to see nothing that interested me; neither did I note good art work in leather or ivory, but I made no effort in these directions."

"What seemed to you of the greatest importance in Germany which we lack here?"

"By all odds our most serious lack is the training school for artisans, with its working museum. Some time, let us hope it will not be too late, our merchants and financiers will awake from their trances and perceive that we cannot even hold what we already have, not to speak of conquering new fields in South America and the Orient, if we do not get to work on what may be called primary art education, the training of artisans. Our salvation as artists in the fine arts must come from a thorough education of the public in the industrial arts."

"This fact, which, of course, I do not claim as original, since many have given the same warning before me, should be pressed home to those optimists who imagine that good crops and an easy money market mean success for the future. It is amazing that millions are poured out for libraries and art museums when the much more needed schools

for the training of artisans are so few and ill-equipped. If the generous cannot be persuaded that this, and not the ordinary recipients of their bounty, is the pressing need of New York to-day, then the State and city should be made to see its importance."

TAPESTRY PAINTING

FROM both science and chemistry the dyer obtains aid, and his work will always awaken the liveliest sentiments of admiration. While inheriting the experience of centuries, he is ever ready to avail himself of recent research and invention, bringing that profound knowledge of the nature of his dyes, acids, and also of the stuff he intends to color, which enable him to act and re-act according to the tones he wishes to produce. In preparing the fabric to receive, in developing, fixing and making permanent his colors, he soaks and boils his material, passing it successively through acids and alkalies, now brightening or neutralizing his colors with a freedom which the painter of the fabric can but partially attain. The object which the dyer has, is to stain the fabric right through, and the first inquiry which arrests his attention is of what is the fabric composed. Is it wool? which is an albuminoid body, the same as horn, etc., and, by its animal nature, has the property of beautifying color; cotton, or flax, which are vegetable in their nature, and more or less hard and impervious to dyewares; or silk, which takes the aniline dyes without a mordant, but would have to be prepared for the reception of the vegetable colors. Each of these materials require a distinctly different treatment to overcome their objection to receive the color, and the substances used for this purpose are called mordants. Pliny shows us that printing with mordants was practised in Egypt in the first century of the Christian era. The dyer has to consider the action of these mordants (astringent, acid, or alkaloid), as well as the differing nature of his colors, much as the pottery painter has to consider the action of fire, and the disagreement of his gold with his iron colors, as the fire in the one case, or acid in the other (which develops and fixes the color), will destroy if it is used to excess, and the cloth as well. This excess must be especially avoided in flax, as it is more susceptible to the action of the acid, and is more easily "tendered" than any other fabric. Wool, which is completely dissolved in hot solutions of caustic alkalies, is not much affected by diluted acids, but concentrated acids, as well as chlorine, deeply affect its fiber; while cotton is very little affected by caustic alkalies or dilute solutions of bleaching powder. Silk is invariably passed through a weak acid bath (acetic, tartaric, or citric) to brighten the color; yet acids, even when very dilute, have an injurious effect upon vegetable fiber. If it is necessary to dye cotton in an acid bath, it must be thoroughly washed, for if a mineral acid, however dilute, is allowed to dry on the fiber, it will be gradually destroyed. We need not be disheartened at this if we remember that the dyes wash into the fiber, and not from it as pigments do, and that if our painting is washed in progress it will be benefitted by the washing in many ways. The alkalies have not an injurious effect upon cotton, while they should be carefully avoided in dyeing either silk or wool.

Till the discovery of the coal-tar colors in the middle of this century, the dyeing industry was dependant upon the animal and vegetable kingdom for colors, mostly applied by simple chemical processes, and having regard to the fast result the ancient workman secured, as we see by the beautiful remnants left to us. We will give an account of these colors and mordants as they can be procured at the drysalters

THE SEASONS, FOUR PANEL SCREENS, TO BE EXECUTED IN PYROGRAPHY



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at the present day, using their commercial names. And first of that classical and medieval dye, indigo; it used to be obtained from the wood, and is now produced from the leaves of the *Indigo fera*, a plant cultivated in South America, East Indies, etc. It dyes from a drab to an indigo blue, and mixes with various other colors. It can be procured as a blue paste, which is prepared by sulphuric acid and afterward neutralized. Indigo is used by the dyer in vats, chiefly by fermentation, the setting of these various vats being the test of a good dyer. The vatting is founded upon the property indigo has of being converted into white indigo, which is soluble in alkaline solutions. The fabric is then exposed to the air and becomes blue by re-oxidation. Zinc renders indigo fast, and, as it may be useful, we give the proportions of the zinc powder vat: Water .40, zinc powder .20, slaked lime .20.

Madder is obtained from the *Rubia Tinctorum*, which grows wild in the south of Europe. It was formerly much used by the calico printer, and possesses five different coloring principles. Boiled with concentrated hydrochloric acid we have madder purple and madder lilac, these two surpassing any other madder preparation; with six per cent. cream of tartar we have madder orange—yellow and brown; with zinc crystals and cream of tartar, madder red. It is mostly applied with an oil mordant. In very early times the ancient Hindoos, when intending to dye calico by means of madder, first steeped the cloth in milk, and then dried it in the sun.

Then there are the insect reds, kermes or *coccus*—the scarlet of the ancients, which grows on the prickly oak of the Mediterranean shores; the lac insect, which comes from India; and the cochineal, which was used later on in history. Of these, the madder dyes a dull blood red; kermes, a central red tending toward scarlet; lac, a violet scarlet; and cochineal, crimson or scarlet. Mr. Morris says, "The *coccus* produces, with ordinary aluminous mordant, a central red, a true vermilion, and, with a good dose of acid, a scarlet—which is the scarlet of the Middle Ages, and was used till about the year 1656, when a Dutch chemist discovered the secret of getting a scarlet from cochineal by the use of tin, and so produced a cheaper, brighter, and uglier scarlet, much to the satisfaction of the civilized world." Cochineal is a small Mexican insect, containing strong coloring matter, little used for cotton, formerly much used for silk. Two per cent. bichromate of potash, dyed in separate baths, gives good purple. Ammoniacal cochineal is used with ordinary cochineal for rose pinks. The cochineal crimson, by using aluminous mordants, is fast to light, soap, or alkaline carbonates. Cochineal scarlet, by six per cent. muriate of tin, four per cent. cream of tartar or oxalic acid, with some flavin added, is dyed in one bath. Kermes or lac dyes a good scarlet, with oxalate of tin and tartaric acid; it should be ground twelve hours before using, and made into a paste with the tin solution, and be employed with the addition of a little hydrochloric acid; it is less brilliant than cochineal, but more intense; both lac and cochineal are used in conjunction, thus combining fastness with brilliancy.

The ancients used weld for their bright yellows—in later years supplanted by other vegetable colors—and for their brown yellows, mostly vegetable astringents, prepared from wood barks.

As we are treating of the natural dyes for our own purposes, we will group together those colors which may be useful, and as they may be procured at the present day. Quercitron bark is from the yellow oak (*Quercus negra*), growing in North America. It furnishes an excellent coloring matter with oxalate of tin; and good drabs with nitrate of iron. Persian berry (or French berry) is the fruit of the *Rhamnus*

Insectorius. They yield a bright coloring matter, which is employed in dyeing light shades upon cotton, also for light greens, either with extract of indigo or prussiate of potash; they also give the fawn shades to drabs. Combined with alum or crystals of tin a fine golden yellow is obtained. In fustic we have a permanent coloring matter; it is imported from Cuba, and when combined with alumina and argol dyes various shades of green; after chroming, it gives olives of various shades; it also gives bright shades when combined with oxalate of zinc. Flavin is a preparation of catechu, it is not used for cotton; with alumina alone it dyes a pale yellow, with tin crystals it is richer and more orange, with nitrate of tin a pale yellowish buff; it dyes best in a bath slightly acid. Catechu is an extract from the heartwood of the khair tree of the East Indies; it dyes various shades of brown, olives, drabs, grays, etc. The richness of catechu as a tanning agent causes it to be very fast. Tin mordants make it yellower, a violet with a little logwood, a purple by the chroming process; by itself it dyes silk; with a little sulphuric acid it dyes wool; it is used for dyeing cotton a variety of shades, from a light drab to a dark brown. A melted catechu, sold in the market, made by melting catechu with the addition of aluminous sulphate, makes a fine rich brown for wool. There remain two other valuable natural dyes, namely, cudbear or archil, which is obtained from the lichen *Rocella*, grown in the south of France and the Canary Islands; it will dye ruby by itself upon cotton, silk, or woolen; it produces purple by the chroming process, it makes a violet with a little ammonia, it reddens indigo blue, and is used for dyeing lavenders for the red part of the color. And also logwood, which is a dark red wood, the coloring matter of which is sold in the form of an extract; it is used for dyeing blacks with bichromate of potash, with acetate of copper a blue is obtained, with orchil a purple, with muriate of tin it gives a violet, and with alum a yellow.

These being the natural dyes most suited to our purpose, we will go on to speak of the names and natures of the mordants, of which alum, which has been used from time immemorial, and is still very extensively used in dyeing, in consequence of the attraction it has for coloring matter, although it is superseded in many cases by chromate of potash, as this gives greater depth to the color, and is less injurious to the fabric. Alum is used after chroming when the color is too full—it will make it lighter. It is sold commercially as salt-cake, which is concentrated alum. It is sometimes used as red liquor by the calico printer, but it is not used at all for wool. Boiled alum will make a yellow of itself for cotton. Now we come to what is perhaps the most important to us, bichromate of potash. It is a red crystal of very great value as a mordant, giving excellent results. It is generally used in the shape of a soluble salt, with sugar of lead, muriate of tin, or aluminous acetate. The complete fixation of these mordants is effected by passing the fabric, after being mordanted, through dilute solutions of soap, soda, or chalk. The affinity of wool for these mordants is much greater than cotton, and it is usual to add some tartaric to the mordant. To produce yellow, the cotton is passed through acetate of lead, and, after precipitation by means of ammonia, it is passed through a hot dilute solution of bichromate of potash. An orange color may be produced by a rapid passage through boiling milk of lime.

The fact of bichromated gelatine being insensible to light is the basis of all the various carbon processes—the Woodbury, the Autotype, etc.

Chrome acid is made by passing sulphuric acid into bichromate of potash, but alkalies must not be used with it, or it will utterly destroy the fiber; avoid

this, and the colors treated by this mordant are very fast.

Prussiate of potash is made from pearl ash and animal substances, such as bones, hoofs, etc. It is used in dyeing various blues, from a sky blue to a royal blue. These are called mineral colors. There are many more, for example, oxide of iron upon cotton produces ochre. If prussiate of potash, with an acid, be applied, it produces blue, the cyanogen of the prussiate uniting with the iron. Tin will give vivacity to the color. Nitrate of chrome passed through ammonia, or milk of lime, gives a fast sea green. If cloth be passed through cupric sulphate, then dilute alkali to precipitate the oxide, and finally rinsed in solution of yellow prussiate, we have a chocolate. Chlorate of manganese in a bath of twenty-five litres water, five hundred grammes bichromate, and seven of ammonia will give a fine brown, fast to light and acids. Chromate of potash is reduced upon the fiber by sulphate of soda (sal enixum). Colors produced in this way are called mineral colors.

Of the acids perhaps nitric acid, or aquafortis, is most important. It is a dangerous acid, and should only be used in the proportion of one of acid to ten of water. It is generally killed with tin. It can be obtained at the drysalter's as tin crystals for wool, or muriate of tin for cotton. Cotton is first impregnated with a weak solution of tannic acid, and then through a weak solution of muriate of tin, and dried; the tannic acid is a fixing agent for the tin. Oxalate of tin (scarlet spirits) is muriate of tin containing a certain proportion of oxalic acid; this is very penetrating, dying the piece through and through, and is very useful in destroying the gums sometimes found in lace, which are very injurious to dyeing. Yellow spirits is a solution of tin in which the hydrochloric has been partly replaced by sulphuric acid. Stannous nitrate is a deep yellow solution known as bowl spirits (scarlet spirits, etc.). Finishing spirit is muriate of tin containing a certain proportion of sulphuric acid; besides acting as a mordant, these are all used as a springer or brightener of color, and should be checked with sulphate of soda. Colors for printing and padding are made up ready for use into what are called standards, and among other things prussiate of tin is used, and is made thus: Dissolve four pounds prussiate of potash in six gallons of warm water, in another vessel dissolve five pounds tin crystals in six gallons of water, then mix both liquors together, then pour cold water into the mixture, when the prussiate will be precipitated, forming a pulp at the bottom of the vessel; pour cold water

until all the acid is washed off, the result will be two gallons of pulp, which is prussiate of tin. Nitrate of iron is aquafortis killed with iron. It is used as a mordant for buffs and other colors. Muriate of copper is aquafortis killed with copper; it is used to spend catechu with sulphate of copper.

Sulphate of soda, known as Glauber salts, etc., is used to get level dyeing and to check acids. It precipitates the chrome upon the fiber, and by the addition of a mineral acid their mordanting power is increased, and the color deepened.

Argol (cream of tartar) being a weak acid is best for bright greens, working well with extract of logwood or sulphate of indigo. It is also used for pinks, salmons, and other light colors.

Acetic acid is a solvent for coloring matters and to acidify dye bath solutions as well as to neutralize calcareous water.

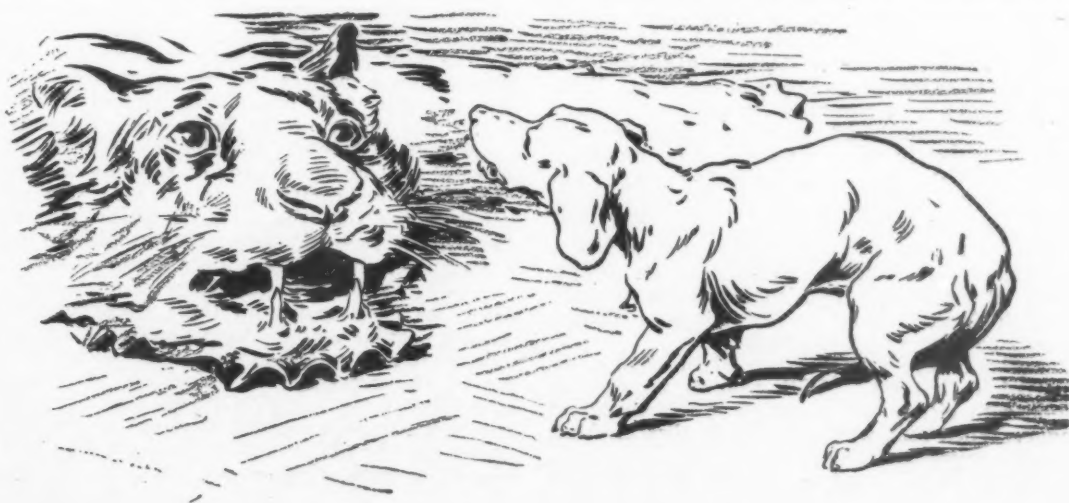
Picric acid is a substantive dyeing color on silk or wool, one part being sufficient to dye 1,000 parts of wool yellow, dyed in an acid bath; in order to fix it upon wool use bichromate; it is very suitable for mixed colors.

Acetate of lime, made by dissolving chalk in acetic acid, is used as a solution for alizarine, logwood, weld, etc. On wool dyeing it has the effect of neutralizing the acidity of the mordant fiber.

Tannic acid is an astringent vegetable production, used for cotton dyeing, but the fabric, after the application of the acid, is generally passed through a solution of some metallic salt or other substance yielding an insoluble compound. Tartar emetic is used for fixing this mordant upon cotton. Five pints of tannic acid require, for complete precipitation, one pint of tartar emetic and one pint of soda crystals. The choice of the inorganic matter to be used with the tannic depends on the coloring matter. Glue or gelatine is precipitated by tannic acid, and attracts many of the coal tar colors.

Sulphuric acid is used in the dye bath as an assistant by the wool and silk dyer for scarlet, indigo, carmine, etc. It is used also with bichromate in the mordanting of wool, and serves generally to neutralize alkaline solutions.

Sulphated oil (emulsive oil) is prepared by sulphuric acid thus: Two parts of olive or cotton seed oil, by weight, are put into a bowl, and one part of sulphuric acid is added with continual stirring till quite homogeneous. When the mixture has cooled down, so much diluted spirit of ammonia is added, with stirring, till the remaining mass smells of it and presents a bright yellow paste. It is used both as a mordant and a solvent for aniline dyes, and is sold as



Turkey red oils for cotton; it is of no use for wool or silk. The oil preparations are generally used with inorganic mordants; some dyers using tannic acid, which is of great use to calico printers, as it becomes insoluble with copperas. There is another way of making an emulsion of oil by means of caustic soda, into which shellac is introduced, rendering the colors brighter, and fixing them upon the fiber, because of the attraction shellac has for color. It can be melted in the preparation of the emulsion, or shellac can be melted in the following way: Put into a large vessel filled with hot water a smaller vessel with shellac; pour upon it some boiling water, and then add ammonia in a thin stream, stirring till all the shellac is dissolved; if too much ammonia, the solution will turn brown. After it gets cold, filter, and it will keep a long time.

Silicate of soda (water glass). The textures to the pores of which silicate acid is to be deposited are placed for this purpose between the mordant and the actual dyebath in a solution of water glass jelly of 2 or 2½ B.; the duration of the operation is regulated by the nature of the material and assisted by heat. If cotton or wool be impregnated with a solution of silicate of soda, and then dilute mineral acid so as to precipitate the silicate upon the fiber, it dyes colors which have no affinity. Finely divided gelatinous silica readily absorbs the aniline dyes. Soluble glass is added to the dyebath, and then, in the subsequent development with acid, hydrate silica is separated out upon the fiber, thus rendering the color faster and fuller. Mixed mordants have been found to be faster than single ones.

We will finish our notice of these dyewares by speaking of glycerine, which, besides the facility it has of dissolving colors, prevents them from spreading on the fiber, and causes the color to be brighter and take a firmer hold upon the fiber. It is used for mixing with the printer's colors, and dissolves albumen, gum, arsenic, etc. Although the natural coloring matters have stood the test of centuries, and our knowledge of the artificial colors is at present incomplete, yet the continued investigation going on, and the new discoveries which are being made, render these colors more and more serviceable. Even now many of the artificial colors compete with, if they do not exceed, the natural colors in their fastness, so we cannot do better than give a notice of the permanent artificial colors, so that we may eventually draw out a plan to enable us to paint a glowing picture with our selected dyes, noticing, by the way, that the natural colors mix together, and the following colors mix with them too, thus toning and brightening. Perhaps the most important of those colors which are acknowledged fast, is alizarine. It is sold in commerce in the form of paste. Oxalate of tin yields a yellow shade of scarlet, and dyes in one bath. With iron mordants, used generally for printing, it gives fast violets—copperas and tartaric acid make it a dull violet. It is mostly used for cotton. After mordanting first with alumina, it gives a central red; it can also be used with Turkey red oil and tannic acid. When mordanted with alum and tartar, and then dyed with purpurin, a fine red of scarlet is obtained; the addition of chalk is necessary to get bright colors. When wool is mordanted with bichromate of potash alone, alizarine produces maroon. Alizarine carmine gives a dark red shade.

Alizarine orange is frequently used for wool on account of its fastness. With alumina it produces bright, with bichromate of potash brown shades of orange. When used with cerulein or alizarine blue, it produces very beautiful shades of color.

Alizarine Blue S is mordanted with bichromate of

potash and sulphuric acid, with a little acetic acid to the water to neutralize any lime there may be in the water. It is fast to light and acids, and besides this has a characteristic bloom.

Cerulein S. Tannin is used in the manufacture of this color. With bichromate of potash it gives very fast, dull olive greens. It gives first rate results on wool when mixed with alizarine or the natural colors, and gives a vast variety of shades.

Naphthol green, dyed in an acid bath, gives very fast colors on wool with copperas.

Phenol brown on wool, produces Havana brown shades fast to light. By passing through a bath of bichromate of potash, acidified with sulphuric acid, the color is turned to a ruby red.

Gallein (soluble in alcohol). On mordanted cotton it produces fast violet shades with metallic salts; with sugar of lead it gives a fine gray violet. On wool, mordanted with bichromate of potash, it gives shades similar to those produced by orchil.

We can gather from all this that the mordants differ with the material. So also do the colors, some of which are absorbed directly from their solutions to the fiber, while others require a mordant; some colors become fast with mordants, as alizarine—others are fast or fugitive according to the mordant employed, as, for instance, logwood, which becomes fast with bichromate of potash. Olive green, yielded by Persian berries and copper sulphate, becomes darker and greener in the course of time, and catechu with copper sulphate is very fast and lasting. Colors which are ready formed, and only require the fabric to be prepared to receive them, are called prepared colors. Such are the anilines. The colors prepared for printing or padding are called standards. They are mixed with their proper mordants, etc., and with gums to prevent running, and are kept ready prepared for use, to be mixed together to get any shade required. In another method the fabric is boiled in a solution of the coloring matter, which, when absorbed, is developed and fixed by adding the mordant to the dyebath afterward, and is called stuffing; or again, the material is boiled in a solution of both coloring matter and mordant in one operation; or lastly, the stuff is first mordanted, then dyed, and afterward saddened, or in other cases brightened. This may be illustrated by a black for wool. The wool is first mordanted with bichromate of potash, then dyed in a fresh bath of logwood, then saddened in another hot bath of bichromate. Although the skilful painter might find a great deal of opportunity from these different methods, still, perhaps the single dip method may appear more useful to him, as the dyeing is done from the beginning, in a mixture of both mordant and color, as, for instance, cochineal scarlet. This method can only be carried out with those coloring matters and mordants which, when used together, yield precipitates somewhat soluble in the acid liquor of the bath—cochineal and tin crystal, yellow dyestuffs and alumina or tin crystals, logwood and sulphate of iron or sulphate of copper, madder and bichromate of potash, etc. Our readers must see that the research which has taken place on the use of dyes furnishes us with so many opportunities that we have only to select our dyes and methods to the attainment of our purpose. While we have spoken of these dyewares in the plainest possible way and from a workman's point of view, we have not done so without the strongest feeling of the necessity and advantage of chemical knowledge to the workman, or the consciousness of how much more masterful the work of the artist-stainer must be who brings, as the dyers do, a knowledge of chemical science to his work.

THINGS WORTH KNOWING ABOUT IVORY

TO SOFTEN IVORY, AS FOR EXAMPLE TO FORM A PLAQUE TO FIT AROUND SURFACE, ETC.

Put a pound of mandrake into a quart of the best vinegar and into this place the ivory, letting it stand in a warm place for two days when it may be bent as desired.

ANOTHER RECEIPT TO MAKE IVORY FLEXIBLE.

Place the ivory articles in a solution of phosphoric acid of 1.30 specific gravity and allow them to remain in it until they have assumed a transparent appearance; then take them out of the acid, wash them carefully in water and dry them between soft linen. They are now as soft as thick leather, become hard on exposure to the air, but regain their plasticity in warm

fraction of an inch above the bottom of the vessel. The action of the turpentine is not confined to ivory, but bone and wood of various kinds, especially beach, maple, elm, and even cork are bleached by this means.

2.—Prepare a solution of one part of fresh chloride of lime in four of water, place in it the discolored articles of ivory or bone and allow them to remain for a few days, then take them out, wash and dry them in the open air. Ivory articles require to remain in the solution longer than bone ones.

3.—Take two handfuls of lime and slake it by sprinkling it with water, add three pints of water and stir together. When it has settled ten minutes pour the water into a pan, take the ivory and steep it in the lime water for a day, after which boil it for an hour in a strong alum solution and dry it in the air.

4.—Peineman's process of bleaching ivory turned



KINGFISHER DECORATION FOR A CHINA TRAY

water. Weaker phosphoric acid than the above has no effect.

This process of softening and bending ivory is useful as it enables the miniature to take a form that will fit into a bracelet, locket, or other article of personal adornment. A short time ago it was the fashion for ladies to carry a small watch fixed into a framework fitted onto a strap fastened on the wrist. A miniature painting of some loved one in place of a watch would form a pretty present. Her Majesty the Queen of England wears something of the sort, the portrait being a photograph instead of a miniature.

TO BLEACH IVORY.

1.—Place the ivory in a glass vessel with oil of turpentine and expose to the sun for three or four days, a little longer in the shade. The turpentine acts as an oxidizing agent and forms an acid liquor which sinks to the bottom of the vessel and strongly attacks the bones if they are allowed to touch it. To prevent this they should rest upon strips of zinc so as to be a

yellow is, according to one receipt, this: The ivory is placed in a saturated solution of alum and allowed to soak in it for one hour. It is then rubbed with a woolen cloth, next wrapped in linen and allowed to dry. The other process is as follows: Prepare a thin lime paste, heat it over a fire, place the ivory in it and allow it to remain until it has become white, then take it out, dry, and polish.

TO BLEACH IVORY ORNAMENTS FASTENED UPON LEATHER, ETC.

Add hydrochlorine acid to a solution of chloride of lime, apply the mixture to the ivory by means of a brush, and then expose it to the action of the sun. To prevent the leather from being attacked by the bleaching of the acid, it is best to cut the pattern of the ivory ornament out of strong paper, lay this over the leather, and if necessary fill up the part with wax. When the ornament is bleached wash off the particles of lime with a brush and water and polish with chalk. For ornaments of bone the bleaching agent must be

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applied several times, the acid used may also be more concentrated and a paste consisting of one part of water and one part of chloride of lime may be used instead of a solution of chloride of lime.

TO MAKE ARTIFICIAL IVORY.

Mix eight parts of shellac with thirty-two parts of ammonia of 0.995 specific gravity and shake the solution in revolving cylinders for about five hours at a temperature of about 99.5° F. The result of the operation will be a complete solution of the consistency of thin syrup. Add about forty parts of zinc oxide, mix thoroughly with the hand and then pound the mixture in a color mill. The ammonia is then expelled by heating. The residue is then dried upon glass plates, ground fine in a mill, and pressed into moulds with a pressure of as much as a ton to the square inch and an increase of temperature to from 500° to 540° F.; the product when taken from the mould is of a pure white color and closely resembles ivory.

2.—Artificial ivory from waste shavings. Commence the waste of ivory, horns, bones, etc., by rasping and immerse the shavings in a somewhat dilute solution of a mineral or vegetable acid. The maceration of the material may be accelerated by heating in a water boiled to 95° or 100° F. Strain and compound the shavings with three quarters of their volume of ivory glue and free them from excessive moisture by means of an air pump. The mass is then mixed with a solution of copal in alcohol and poured into sulphur moulds where it soon becomes hard. This artificial ivory has the appearance of genuine; thin plates of it are as translucent and can be dyed in the same manner.

3.—Another method of making artificial ivory consists in mixing ten parts by weight of white shellac, eight of ivory dust, four and a half of acetate of lead, and five of camphor; heat the mixture, dry, powder, and press it.

4.—Artificial ivory for photographers' purposes. Allow glue or gelatine to remain in a bath of acetate or sulphate of alumina until it combines with the alumina. The mass is dried until it becomes hard and is polished in the same manner as genuine ivory, a mixture of equal parts of bone dust, gum, and albumen, brought into a suitable form by rolling and pressing. Also used as a substitute for ivory.

5.—Another method of preparing artificial ivory is this: Two pounds of pure India rubber are dissolved in thirty-two pounds of chloroform and the solution saturated with purified ammoniacal gas; the chloroform is then distilled off. The residue is mixed with pulverized phosphate of lime or carbonate of zinc, pressed into moulds and cooled. When the phosphate of lime is used the resulting compound assumes in a great degree the nature and composition of genuine ivory.

VEGETALINE.

This substance, claimed by its inventor to be incombustible, impervious, and unchangeable, serves as a substitute for ivory, coral, caoutchouc, leather, etc. It is prepared by treating cellulose derived from many sources with sulphuric acid of 58° Beaume at a temperature of 60° F., and then washed with water to remove any excess of sulphuric acid, dried and pulverized. The powder is mixed with resinous soap, as sodium resinate (made by digesting resin in strong, caustic soda or sodic hydrate) and the sodium separated by sulphate of alumina. The mass is again dried and pressed into cakes in a hydraulic press. The cakes are cut into thin slices and moulded into desired shapes by strong pressure. To make the substance entirely incombustible, the cellulose after having been treated with sulphuric acid is washed with chloride of ammonia, silicate of lime, or the borates of soda and potash. To make it transparent

castor oil or glycerine is added to the dry powder, vegetable coloring matter being used for coloring it. Its opaqueness is increased by adding linseed oil with litharge; mineral colors being used in this case for coloring.

TO PRODUCE BLACK AND COLORED DRAWINGS ON IVORY.

Pound up one ounce of mastic to a fine powder and gradually pour into it the same weight of melted wax to which add nine drams of powdered asphaltum and stir them into a homogeneous mass which should be placed in tepid water, and after cooling rolled into balls about one inch in diameter and when entirely cold wrapped in tafeta. White wax is cheaper and can be substituted for mastic by using the following proportions: Two and one quarter ounces of asphaltum, one ounce of resin, and nine drams of wax. The warmed and polished surfaces of the ivory is covered with this and the drawing scratched into the ivory surface, concentrated sulphuric acid is poured over the wax enamel and forms a black deposit upon the surface of the ivory exposed to the etching. Warming the ivory or acid facilitates the operation. Immersion in a solution of nitrate of silver and subsequent exposure to the sun gives also a very durable black etching. Solution of gold gives purple; oil of turpentine removes the etching ground.

TURNING AND POLISHING IVORY.

As a material to be worked by the artificers, ivory stands midway between wood and brass, and is turned and cut by tools having more obtuse angles than those employed for wood, and yet sharper than those used for brass. It may be driven at a fair speed in the lathe, and is easily sawed by any saw having fine teeth. The tools used for cutting and turning ivory should have their edges very finely finished on an oilstone so that they may cut smoothly and cleanly. Turned works with plain surfaces may in general be left so smooth from the tool as to require but very little polishing, a point always aimed at with superior workmen by the employment of sharp tools. In the polishing of turned works very fine glass paper or emery paper is first used, and it is rendered still finer and smoother by rubbing two pieces together face to face; secondly, whiting and water as thick as cream is then applied on wash leather, linen, or cotton rag, which should be thin that the fingers may the more rapidly feel and avoid the keen fillets and edges of ivory work, that would be rounded by excessive polishing; thirdly, the work is washed with clean water, applied by the same or another rag; fourthly, it is rubbed with a clean, dry cloth until all the moisture is absorbed, and, lastly, a very minute quantity of oil or tallow is put on the rag to give a gloss. Scarcely any of the oil remains behind, and the apprehension of its being absorbed by the ivory and disposing it to turn yellow may be discarded; indeed, the quantity of oil used is quite insignificant, and its main purpose is to keep the surface of the ivory slightly lubricated, so that the rag may not hang to it and wear it into rings or groovy marks. Putty powder is sometimes used for polishing ivory work, but it is more expensive and scarcely better suited than whiting, which is sufficiently hard for the purpose. The polishing of irregular surfaces is generally done with a moderately hard nail brush, supplied with whiting and water, and lightly applied in all directions, to penetrate every interstice; after a period the work is brushed with plain water and a clean brush, to remove every vestige of the whiting. The ivory is dried by wiping and pressing it with a clean linen or cotton rag, and is afterward allowed to dry in the air, or at a good distance from the fire; when dry a gloss is given with a clean brush on which a minute drop of oil is first applied. It is better to

PASTELS AND CRAYONS

do little polishing at first, so as to need a repetition of the process, rather than by injudicious activity to round and obliterate all the delicate points and edges of the works, upon the preservation of which their beauty mainly depends.

To polish ivory use putty powder applied with a rubber made of felt.

CEMENT FOR BONE, HORN, AND IVORY.

Dissolve five parts of mastic resin in two parts of turpentine and add six parts of linseed oil.

Another good cement for articles of ivory is made by dissolving one part of isinglass and two of white glue in thirty parts of water, straining and evaporating to six parts, then add one thirtieth part of mastic resin dissolved in one half part spirits of wine and add one part of zinc white; when required for use warm and shake up.

TO PREPARE BONES AND IVORY FOR CARVING.

Put the bone or ivory articles into spirits of turpentine in a glass jar and expose them to the sun's rays for three or four days; the articles should rest on little strips of zinc so as to be a fraction of an inch above the bottom of the glass vessel employed, the turpentine acts as an oxidizing agent and the product of the combustion is an acid liquor which sinks to the bottom and strongly attacks the ivory if allowed to touch it.

If the ivory to be cleaned is a carved article make a thick paste of common whitening in a saucer. Brush well with a tooth brush into carved work and then brush well out with plenty of clean water. Dry gently near the fire. Finish with a clean dry hard brush, adding one or two more drops, not more, of alcohol.

Another method which is efficacious is to put a tablespoonful of oxalic acid in one half pint of boiling water; wet the ivory over with the water first, then with a tooth brush apply the acid, doing one side at a time, and rinsing, finally drying it on a cloth before the fire, but not too close. To restore a gloss, if removed, rub the surface with putty powder (oxide of tin) applied on a chamois leather.

CLEANING BRONZE STATUARY.

First of all clean the surface with whitening and water or crocus powder until it is polished, then cover with a paste of plumbago and crocus powder, mixed in the proportions that will produce the desired color. Heat the paste over a small charcoal fire. If the bronzing has been produced by a corrosive powder, paint the cleaned metal with a solution of sulphite of potassium.

CEMENT FOR MARBLE STATUARY.

Bake some plaster of paris red hot and then soak it in a saturated solution of alum and afterward recalcine and reduce to powder. For use mix with water the same as plaster of paris. This cement will not withstand outdoor atmosphere; it sets into a very hard composition capable of taking a very high polish and may be mixed with various coloring minerals to produce a cement of any color capable of imitating marble.

No. 2—Melt eight parts of resin and one of wax together and when melted stir in four or five parts of plaster of paris and apply this cement to the surface to be joined after they have been made hot.

REMOVING GREASE FROM BLACKBOARDS.

Make a strong lye of pearl ashes and soft water and add as much unslaked lime as it will take up, stir it together and let it settle a few minutes then bottle and stopper it for future use. When using it mix the paste with some clean water and scour the board with it, but do not allow the fluid to remain on the board long or it will draw the color with it.

CAN be prepared by an artist who has leisure and inclination to follow the directions given below. By making such articles himself the artist has an opportunity of forming an acquaintance with the substances used in the composition, and thence he has a means of improving on their composition or otherwise producing hard or soft pastels to suit his own particular method of manipulation. The composition of colored crayons and pastels consists of various pigmentary coloring matters mixed with some inert body and united together by a suitable agglutinate chalk, clay, silica, white lead, zinc, plaster of paris, alumina, and all the usual inert materials used for mixing with the coloring matters so as to produce several degrees of tints or tones. These substances must be chosen with due regard to the chemical nature of the coloring matter employed; for example chrome yellow will be reddened if mixed with common chalk, owing to the abortive nature of the later body. Paris and Berlin blues, lakes and emerald green also will be changed in color by admixture with common chalk. One of the most inert materials is silica, but that body does not give the unctuousness that is often required in a pastel. It is by mixing the colors and other ingredients together in various ways that the artist will learn what compound gives him the product best suited to meet his requirements or particular technique, the agglutinants are oil, wax, fats, oatmeal water, gum tragacanth muscilage, soap water, glue gum, and yeast for beer are all more or less used. The formulas given below will serve as guides for producing whatever kind of pastel or crayon is desired.

All the colors and white diluent material should be in as fine a state of powder as possible and should be mixed together by sifting several times through a fine wire sieve before mixing to a paste with the agglutinants. After having mixed the coloring matter with a suitable quantity of the white diluent body, divide the mass into three portions and then mix one of these portions with its own bulk of some white body, and the second portion with twice its bulk, dividing and mixing the third portion into other three gradations. Of course, a still larger number of gradations can be made by dividing the original mass into a greater number of portions. Keep each portion separate and then to form the mass into crayons or pastels cover a board with half a dozen sheets of clean white paper, and on top of them put a sheet of white printing paper, and on this lay the paste mass (having first mixed the mass with its suitable agglutinant to the consistency of dough. Spread the pasty mass on the paper and allow the paper to absorb sufficient of the agglutinant as will leave the mass in a suitable consistency to allow of it being worked up with the hand without sticking to it. Then take a piece of the mass about the size of a filbert nut and form it into a ball by rubbing it in the palm of the hand, then roll it out into a cylindrical form by rolling it between two flat boards, or it may be first roughly shaped like a cigar by rolling it between the hands and then finally rolling it between the boards. When shaped place it on a board and lay a sheet of paper over it and allow it to dry gradually so as not to crack. A preliminary dipping in olive oil before drying will give them a softness and unctuousness in handling that some pastellists desire.

Pure white crayons or pastels are made from pure white chalk, zinc white, or white lead made into a dough with milk.

Creamy white crayons are made from equal parts of pipe clay and finest prepared chalk and pale mild ale used as the agglutinant. The ale is made hot and a very small piece of isinglass dissolved in it.

THINGS WORTH KNOWING

CLEANING ENGRAVINGS.

THERE are several processes adapted for renovating soiled engravings, but the two following will meet all requirements of cleaning soiled engravings: Lay the engraving on a large and perfectly even board covered with a piece of green baize stretched across it, and having cut a stale loaf in half with a perfectly clean knife, cut away all crust and rub the surface of the engraving with the frest cut bread in circular sweeps lightly but firmly performed, brushing away all soiled crumbs as they work up and keep the surface of the bread clean by now and again taking off a thin slice. Then proceed as one authority directs who says:

"I place them (the engravings) one or two at a time in a shallow dish and pour water over them until they are repeatedly soaked or saturated with it, I then carefully pour off the water and pour onto the prints a solution of chloride of lime (one part liquor calcis chlorate to thirty-nine of water). As a general rule the stains disappear as if by magic, but occasionally they are obstinate; when that is the case I pour on the spot pure liquor calcis chlorate and if that does not succeed I add a little dilute nitro muriatic acid. I have never tried a print that has not succumbed to this treatment—in fact, as a rule they become too white. As soon as they are clean they must be carefully washed with successive portions of water until the whole of the chlorine is got rid of. They should then be placed in a very weak solution of isinglass or glue and many collectors color this solution with coffee grounds to give a yellow tint to the prints.

The prints should be dried between folds of blotting paper, either in a press or under a heavy book, and finally ironed with an ordinary flatiron, to restore the gloss, placing clean paper between the iron and the print.

Grease stains are much more difficult. I find benzine best. Small grease spots may be removed by powdered French chalk being placed over them, a piece of clean blotting paper over the chalk and a hot iron over that.

No. 2.—If the engravings are very dirty take two parts common salt and one part of common soda and pound them together until very fine. Lay the engraving on a board and fasted it with drawing pins and then spread the mixture dry equally over the surface to be cleaned. Moisten the whole with warm water and a little lemon juice and after it has remained about a minute or even less tilt the board up on its end and pour over it a kettleful of boiling water, being careful to remove all the mixture and avoid rubbing.

If the engraving is not very dirty, the less soda used the better, as it has a tendency to give the engraving a yellow tone.

BRUSHES, CLEANING OF.

The using of soap and water renders the bristles of brushes soft, therefore fitch brushes should be cleaned by steeping them in a solution of soda water, one ounce of the soda crystals to the quart of water, being careful not to let the ferrule part soak as that will become corroded under the metal.

To dry the brush beat against a board or on the palm of the hand. Do not put them before a fire as that will curl up the bristles, and wiping with a cloth makes the bristles soft (see also Paint Brushes, Cleaning of).

RENOVATING DRAWING INSTRUMENTS.

If the lacquering is badly spotted clean it off with strong spirits of wine and then and then polish the metal (whether brass or German silver), with the

A common white pastel or crayon is made with ordinary pipe clay and soap water thus: Cut up one ounce of curd soap into shreds and dissolve it over a fire in ten ounces of water, and when dissolved stir into the hot fluid the pipe clay as long as the mixture can be stirred. If a little spirit of wine be added to the soap water before stirring in the pipe clay the resulting crayon will be improved by not being so opaque, but exhibit a quasi transparent quality.

A very soft, white pastel is formed by boiling three ounces of spermaceti wax in twenty ounces of water and stirring until the mass is nearly emulsified, then one pound of bone ashes, white, in powder are worked in, and if any coloring matter be desired it is added while the mass is fluid enough to stir. Allow the mixture to become totally dry before forming into crayons.

Black crayons are ivory black, lamp black or carbon black.

Blue crayons use either Cobalt blue, Indigo, Prussian blue, or ultramarine, using as a white body zinc white, silica, alumina, or white bone ashes, with gum tragacanth or oatmeal water as an agglutinant.

Brown crayons and pastels are brown ochre with more or less lampblack, or made with chalk, using liquid gum and beer yeast.

Crimson crayons or pastels are prepared from madder lake mixed with alumina and oatmeal gruel milk, water being used as agglutinant.

Another formula is to use two parts of scarlet ochre and one part of carmine mixed together with milk oatmeal gruel and gum tragacanth.

Commoner crayons use red chalk or colcothar mixed with white bodies of any kind.

For red crayons and pastels use cinnabar or red lead with beer yeast, boiling the mixture until a viscous mass has been produced and then mix in gum tragacanth mucilage sufficient to render the mass of a workable consistency.

Orange and yellow crayons are prepared from chrome yellow of various tones or else Naples yellow or yellow ochre, the white body being silica, alumina, or else zinc white, and gum water or beer yeast being the agglutinant.

Green crayons and pastels are prepared from green earth with chalk and beer yeast, or else chrome green, or they may be made by mixing chrome yellow with Prussian or ultramarine blues, but in either case the white body should not be white lead nor chalk but zinc white, silica, or alumina, or else pipe clay, while if ultramarine blue be used it must be entirely free from the combined sulphur. The abortive nature of chalk would turn the Prussian blues brown, while free sulphur would convert chrome yellow into brown and black more or less.

In the above directions the pastellist should have no difficulty whatever in preparing whatever kind of pastel he desires.

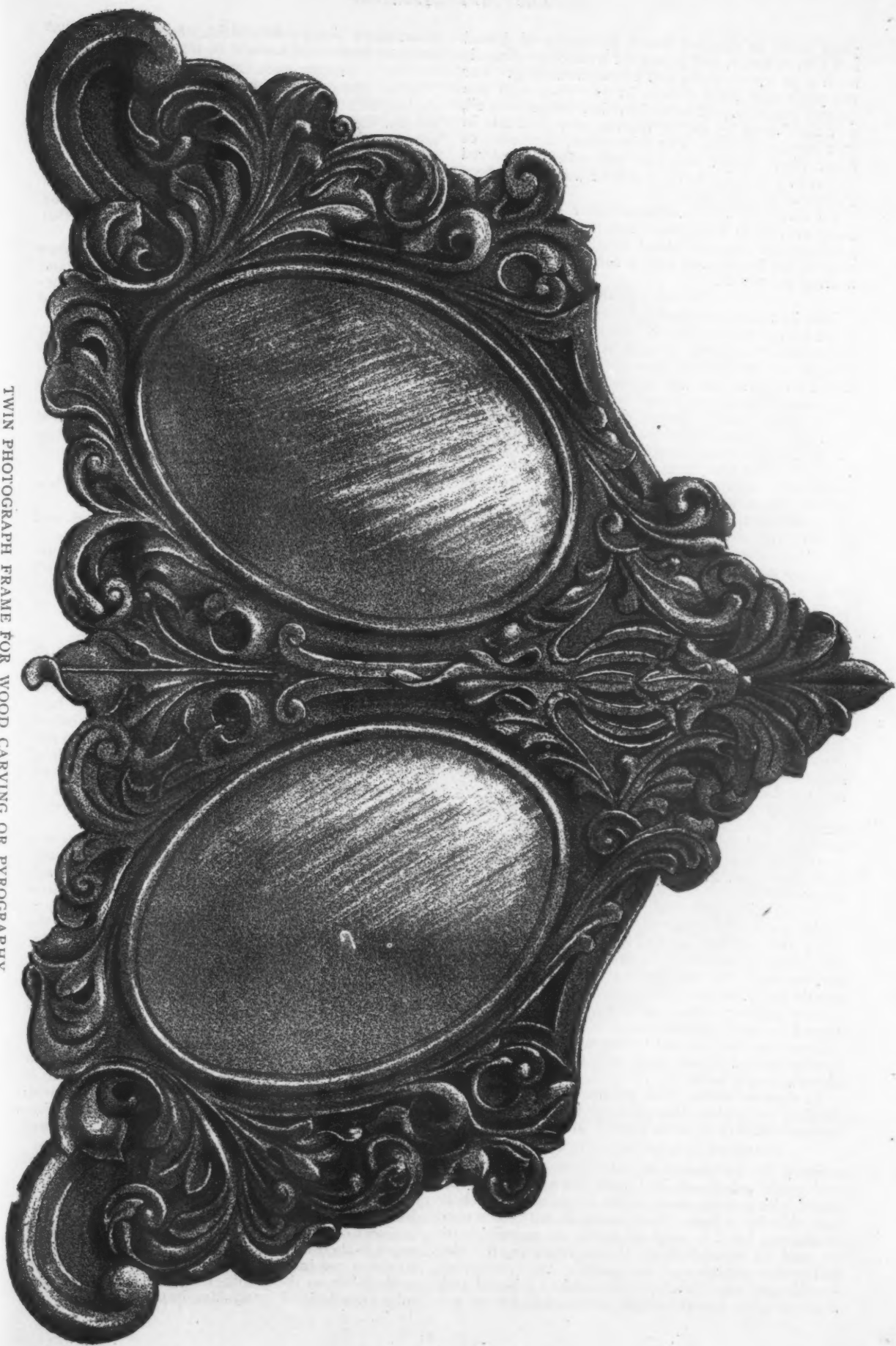
YELLOWS

NAPLES Yellow, as now made by some colormen, is a combination of Cadmium Yellow (deep) and Zinc White; artists should therefore be cautious in mixtures with this color, to avoid using pigments having a lead base.

Cadmium Yellow and Chinese White give a color of great utility for high lights of foreground yellow objects.

FOUR Western painters, L. H. Meakin, C. Steele, J. H. Sharp and Frank Duveneck exhibited some interesting examples of their work at the National Arts Club, in West Thirty-fourth street.

TWIN PHOTOGRAPH FRAME FOR WOOD CARVING OR PYROGRAPHY



The Art Amateur

paste made as directed below, by means of flannel and a little water, and polish off with clean chamois leather, or cotton cloth, and a little whitening: For the paste mix three ounces of soft soap with one quarter ounce turpentine and one-half ounce olive oil, and melt them by gently heating and then stir in four ounces of powdered rotten stone, one ounce of finest flour emery, and one half ounce powdered crocus of antimony and add a little water to make a stiff paste and stir well.

To relacquar the instrument after cleaning, dissolve shellac in methylated spirits and also digest gamboge or dragon's blood in the spirits, and lay this on the instrument with a soft brush, after well heating the article.

GILDED FRAMES.

May be renovated by simply washing them with a small sponge moistened with spirits of wine or oil of turpentine, the sponge only to be sufficiently wet to take off the dirt and fly marks. They should not be wiped afterward, but left to dry of themselves as, if only watergilt, all gold would be washed away.

Fly marks can be cleaned off with soap and water used sparingly on end of finger, covered with a piece of rag with cold water, and dry the part with chamois leather. Next give the frame a coating of thin common size—common glue size melted in water and laid on cold with a camelshair brush lightly. Do not use gold size as that would make the gilding dull and sticky. This size is only used in regilding.

RENOVATING MARBLE.

Grease may be removed from marble by saturating whitening or Fuller's earth with benzine, making a paste and laying thin on the grease stains and after a few hours wiping it off with a piece of dry flannel. Another paste is made with two parts washing soda (in powder), one part ground pumice stone, and one part chalk made into a paste with water and rubbed well over the marble and then washed off with soap and water.

Oil stains may be extracted from marble by making a paste of the following ingredients and applying it to the oil stains for a few hours: One part soft soap, one part potash, two parts Fuller's earth mixed to a paste with boiling water.

Another good paste to make for removing oil stains from marble, is made with one ounce ox gall, one gill soaples, one half gill turpentine mixed to a paste with pipe clay and applied to the marble in a thick paste and left on for several days before rubbing off.

To take ink stains out of marble dissolve one ounce oxalic acid in one pint of distilled or filtered soft water and one half part of butter of antimony, and use sufficient flour to make the mixture of a suitable consistency. Put this paste on with a brush, let it remain for a few days and then wash off.

Iron rust or stains—as for example the stains caused by water dripping from a rusty nail or piece of iron—can be removed by repeated and prolonged applications of caustic soda and then well washing afterward with water.

To remove marks from marble made by matches (lucifer) use carbon bisulphide or use the paste first recommended (*i. e.*, soda, pumice, and chalk).

CLEANING PARCHMENT AND VELLUM.

Steep the parchment in a solution of acetic acid and gently rub the stained parts when wet on a flat board with pumice stone in the lump, then bleach it with chloride of lime. This process is not a very successful one but it is good enough if the material is to be used for bookbinding. It has, however, the objectionable qualities of not making the parchment flexible and when dried it is as hard as a board and it has no gloss like the virgin parchment. On no ac-

count must the parchment be washed in very hot water as that would cause it to shrivel up.

PAINT BRUSHES, TO CLEAN.

When the paint brush is stiff and hard through drying with paint on it, put some turpentine in a shallow dish and set it on fire, and let it burn for a minute until hot, then smother the flame and work the pencil in the fingers dipping it frequently into the hot spirits. Rinse all paint brushes and pencils in turpentine and grease them with a mixture of sweet (olive) oil and tallow to prevent them from drying hard and then put them away in a close box so that the air does not reach them.

Another process of softening hard paint brushes is to soak them for two hours in raw linseed oil and rinse them out in hot turpentine and repeat the process until clean, or wash them in hot soda water and soft soap.

TO REMOVE PAINT AND VARNISH STAINS FROM CLOTHES.

For white or colored cotton and woolen goods, use only turpentine or benzine and then wash with soap suds.

For all kinds of fabrics chloroform is best, but it must be used carefully and the fumes not inhaled as they produce asphyxia (suffocation) on persons suffering with a weak heart.

For silk materials use benzine or ether and then soap, but avoid hard rubbing.

If the stains are old they should first be softened by laying on either olive oil or fresh butter, or else saturate the spots with a fluid of equal parts of turpentine and spirits of ammonia and wash out with strong soap suds. This should not be used on colored cloths which are affected by alkalies—as black cloths.

PROCESS OF COPYING DRAWING PLANS, ETC.

No. 1.—Copies of drawings or designs in black and white may be produced upon paper and linen by giving the surface of the latter two coatings of two hundred and seventeen grains of gum and one hundred and thirty-five grains chloride of iron dissolved in one gill of water. The prepared material is printed under the drawing and then immersed in a bath of yellow prussiate of potash or of nitrate of silver, the picture thus developed being afterward put in water slightly acidulated with sulphuric or hydrochloric acid.

To produce black lines on a white ground make a solution of the following ingredients: Twenty-five ounces gum arabic, three ounces common salt (chloride of sodium), ten ounces perchloride of iron (45° B.), five ounces sulphate of iron, four ounces tartaric acid, forty-seven ounces water. Steep the paper in the solution and then for a developing solution prepare a solution of either red or yellow prussiate of potash (that is either of ferrocyanide or ferrocyanide of potassium), neutral, alkaline or acid, after being exposed the positive is dipped in this bath and the parts which did not receive the light take a dark green color, the other parts do not change. It is then washed with water in order to remove the excess of prussiate and dipped in a bath containing acetic hydrochlorine or sulphuric acid, when all the substances which could affect the whiteness of the paper are removed the lines will now have an indigo black color. Wash in water and dry.

To change blue figures on a white ground into black dip the paper in a solution made up of one ounce of common potash dissolved in twenty-five fluid ounces of water, when the blue color gives way to a sort of rusty color produced by iron oxide. The proof is then dipped in a solution of five ounces of tannin in one hundred fluid ounces of water, the iron oxide takes up the tannin, changing to a deep black color; this is fixed by washing in pure water.

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One authority states that paper prepared as follows cost but one sixth as much as the ordinary silver chloride paper. It is as well adapted to the multiplication of drawings and is simple in its manipulation. A solution of potash bichromate and albumen or gum, to which carbon or some pigment of any desired shade has been added, is brushed as uniform as possible upon well-sized paper by lamplight and the paper is dried in the dark. The drawing, executed on finer transparent paper (or an engraving, a wood cut, etc.), is then placed beneath

through age or being kept in a hot room moisten with spirits of wine or toilet vinegar. Have a soft blotting pad beneath.

TO COLOR PLANS, DRAWINGS, ETC.

For this work the most soluble brilliant and transparent water colors are used as the color washes have to be very thin and neatly employed. The coloring is not so much intended to represent that of the materials to be used in the construction as to clearly distinguish one material from another employed on the same work. The following table shows the



KINGFISHERS. DECORATION FOR A PLAQUE FOR CHINA PAINTING OR PYROGRAPHY

a flat glass upon the prepared paper and exposed to the light for a length of time dependent upon the intensity of the light. The drawing is removed from the paper by lamplight, and after washing the latter with water a negative of the drawing remains, since the portions of the coating acted on by the light become insoluble in water. From such a negative any number of positives can be taken in the same way.

Letterpress, or illustrations printed in printer's ink, may be copied by simply wetting a piece of stiff paper or card and rubbing it over with an agate burnisher or old tooth brush. If the ink has got dry

colors most employed by professional draughtsmen, etc.:

Burnt sienna.—For oak and teak.

Carmine and crimson lake.—For brickwork in plans and sections to be executed.

Cobalt blue.—For sky effects in surveys.

Dark cadmium.—For gun metal.

Gamboge.—For brass.

Hooker's green.—Meadowland.

Indigo.—Wrought iron, bright.

Indigo with a little lake.—Steel (bright).

Medium yellow.—For fir timber.

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Indian red.—Mahogany.
Payne's gray.—Cast iron, rough wrought iron.
Prussian blue.—Flint work, lead, or parts of brickwork to be removed by alterations.
Raw sienna.—English timber, not oak.
Sepia.—Concrete works, stove.
Venetian red.—Brickwork in elevators.
Violet carmine.—Granite.

TO FIX DRAWINGS.

A usual fixative for preventing pencil drawings being rubbed or smudged is skimmed milk. This is lightly laid on the drawing by brush or sponge and allowed to dry.

Another fixative is a very thin coating of collodion while a third fixative is made by boiling two tablespoonfuls of rice in a pint of water (or one and one half pint), straining the fluid and then passing the drawing through the fluid by means of a flat shallow dish. A good fixative consists in preparing water starch in the same way as used in the laundry, of such a strength as to form a jelly when cold, and then apply with a broad camel hair brush as used in varnishing. The same may be done with thin cold isinglass water size.

METHOD OF FIXING DRAWINGS ON GLASS.

Glass, owing to its smoothness, is very difficult to leave any appreciable mark on, therefore a certain amount of roughness is needed to give a grip to the pencil. Such a surface is given by a good mat varnish. This compound can be made by putting two fluid ounces of ether into a bottle and then digesting in it ninety grammes sandous resin and twenty grammes mastic resin and then adding one half fluid ounce to one and one half ounce of alcohol, according to the fineness of the mat required. The varnish should be applied to the cold plate after it has set. To ensure a firm and even grain, heat the glass. To again render a glass transparent after writing on it, apply with a brush a solution of either sugar or of gum arabic.

A better surface for writing or drawing on is a varnish of sugar made thus: Dissolve equal parts of white and brown sugar in water to a thin syrup and alcohol, and apply to the hot plate of glass. The film dries very rapidly and furnishes a surface on which it is perfectly easy to write with pen or pencil. The best ink to use is India ink. The drawing can be made permanent by varnishing it with shellac or mastic varnish.

MOUNTING DRAWINGS ON LINEN.

First stretch the linen or fabric by tacking it tightly on a frame or stretcher and then thoroughly coat it with strong size and leave it until nearly dry. Then well cover the sheet of paper to be mounted with paste, without lumps, give two coatings of the paste at an interval of ten minutes, so as to allow the first to soak in. After applying the second coat place the paper on the linen and dab it all over with a clean cloth and cut off the stained fabric when the pasted paper is thoroughly dried.

MOUNTING AND VARNISHING DRAWINGS.

Paste the drawings on the background. Flour paste is as good as any, and when it is dry size the surface with a solution of gum arabic or gelatine-white glue. When that is dry, use any kind of varnish you please. Dammar varnish is the best to use for a delicate picture or drawing, but to secure an even surface it must be applied rapidly.

TO PREVENT OIL SPREADING ON DRAWING PAPER.

Dissolve $\frac{1}{4}$ ounce clear gelatine in 6 ounces of hot water and strain it, and then size the paper with it and let it get dry before using the oil paints.

TO FIX DRAWING PAPER ON DRAWING BOARDS.

Take a piece of drawing paper and dampen it on the back side with a wet sponge and clean water.

While the paper is expanding take a spoonful of wheat flour, mix with a little cold water to make a moderately thick paste, spread the paste round the edges of the drawing paper 1 inch wide with a feather; then turn the drawing paper over and press the edges down on the board. After this take four straight pieces of deal wood, $3\frac{1}{4}$ by $2\frac{1}{4}$ inches wide, place this on the edge of the drawing paper and put a large book or heavy weight on each corner to make the paper adhere firmly to the board. In about one hour's time the paper will be straight and even and quite ready for executing a drawing. When the drawing is finished, take a sharp knife and raise one corner of the paper; then take a scale, run it round the edges and the paper will come off easily. Turn it over and take off the dry paste with a knife and all will be perfectly clean and no paper will be wasted.

TRACING DRAWINGS.

A quick method of tracing drawings is obtained by soaking with benzine the paper upon which the tracing is to be made. Apply the fluid with a pad of cotton wool, sopping it into the pores of the paper. The latter will become so transparent that the most delicate tones and tints may be seen more readily than through the finest tracing paper. India ink, pencil, or water colors may be used on this paper. The method is applicable to any kind of opaque drawing paper in ordinary use, if stretched in the usual manner over the drawing to be traced. The benzine rapidly evaporates and the paper resumes its original opaque appearance without showing the slightest trace of the process to which it has been subjected. When large drawings, plans, etc., are to be traced, the spirit should be applied to a part of the paper at a time in accordance with the progress of the work.

DRIER FOR ARTIST'S VEHICLES.

"Megilp" is a very injurious ingredient to use with delicate colors, as the sugar lead in this compound destroys colors that are chemically acted on by salts of lead. One of the best siccatives, however, to use is compounded as follows: Mix together by grinding and sifting several times through a sieve:

9 ounces of carbonate of zinc.
1 ounce of borate of manganese.

And then mix the compound with 9 ounces of linseed oil until thoroughly incorporated and put in closed jars or collapsible tubes out of contact with the air.

TO MOUNT ENGRAVINGS.

Strain the muslin on a frame; then carefully paste on the engraving so as to be free from creases. Afterward, and when dry, give the engraving two coats of thin size (made by putting a piece of glue the size of a small nut into a small cupful of hot water. Finally, when this dries, varnish the engravings with a varnish known as white hard varnish. It is, however, a great spoilation of the value of an engraving to varnish it.

TO ETCH BRASS SIGNS.

Paint the sign with asphalt varnish, leaving the parts to be etched unpainted. Raise a border around the outside made of beeswax or asphalt to hold the acid; use nitric acid diluted with five times the quantity of water; pour the diluted acid on the sign about $\frac{1}{4}$ inch deep. When the letters are cut deep enough, which must be found by trial, the acid may be poured off and the plate cleaned by heating and wiping, and, finally, with turpentine.

TO ETCH ON ALABASTER.

Use a ground of white wax and oil of turpentine, $\frac{1}{4}$ ounce thickened with very finely powdered white lead, and etch with very dilute acetic or hydrochloric acid.

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ETCHING FLUIDS FOR BRASS.

1.—Dilute 16 parts of nitric acid (fluid measure) with 160 parts of water (fluid measure), separately dissolve 6 parts (by weight) of potassic chlorate and dissolve in 100 parts of water and then mix the two solutions.

2.—For surface printing on brass in the lithographic manner use a mixture of: 8 parts gum

parts of saturated solution of bichromate of potash, or 1 part of nitric and sulphuric acid.

3.—Mix 1 part of fuming hydrochloric acid (sp. gr. 1.190) with 7 parts of water, then add boiling solution potassic chlorate and dilute with water to the required strength.

4.—Grind up 60 grammes chloride of ammonia, 60 grammes sodic chloride, 40 grammes pure verdi-



CUPIDS. BY F. STUCK. FOR CHINA DECORATIONS

arabic, 2 parts nutgalls, 1 part nitric acid, 4 parts phosphoric acid, 30 parts water.

ETCHING FLUID FOR BRASS.

Mix 100 parts of pure nitric acid at 40 degrees with 5 parts of hydrochloric acid at 20 degrees.

ETCHING FLUID FOR COPPER.

1.—Mix equal parts of water and nitric acid (40 degrees strength) and add some scrap copper.

2.—Dissolve in 5 parts of water. Add either 2

gris, and boil in 1 litre of distilled vinegar, or else in acetic acid of 3 degrees strength.

RELIEF ETCHING ON COPPER.

5.—Mix 1 ounce nitrous acid (30 per cent.), 3 drams argentic nitrate, 8 ounces nitric ether (hydrated). Note the nitric acid may be prepared by mixing equal parts (fluid measure) of nitric acid and alcohol and stopping the reaction by adding 4 parts of water.

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6.—For tint etching grind up with old honey 2 parts of bag salt, 1 part of ammonia chloride, and 1 part verdigris.

7.—For aquatint, mix 1 part nitrous acid with 5 parts of water.

8.—Mix together 8 parts vinegar, 4 parts verdigris, 4 parts ammoniac chloride, 4 parts sodic chloride (common salt), 1 part allum, and 16 parts water.

ETCHING GROUNDS.

1.—30 parts white wax, 30 parts mastic resin, and 15 parts asphaltum.

2.—30 parts white wax, 15 parts mastic resin, and 15 parts asphaltum.

3.—60 parts white wax, 30 parts mastic resin, and 60 parts asphaltum.

4.—3 parts white wax, 1 part black wax, 4 parts asphaltum, and 1 part rosin.

5.—4 parts white wax, 1 part black pitch, 1 part Burgundy pitch, and 4 parts asphaltum powdered. Preparation.—Melt the first three ingredients together and add the asphaltum to it by degrees, and boil the whole until a drop, when taken out on a plate, will break when cold by being doubled two or three times; then pour the compound into warm water and make into small balls.

6.—Boil together until reduced a third in bulk, 8 ounces of linseed oil, 1 ounce gum benzoin, and 1 ounce white wax.

To use these compounds and the fluids see the general instructions for etching given below. An etching fluid for ivory is made by mixing dilute sulphuric and hydrochloric acid.

ETCHING FLUIDS FOR STEEL AND CUTLERY.

1.—To frost steel dissolve in $\frac{1}{2}$ pint of vinegar 2 ounces sulphate of copper, $\frac{1}{2}$ ounce alum, $\frac{1}{2}$ ounce salt (sodic chloride), 40 drops (*i. e.*, 40 minims) nitric acid.

2.—4 parts glacial acetic acid, 1 part absolute alcohol (*sp. gr.* 1.28). Allow the acetic acid and alcohol to remain for half an hour, then add nitric acid. Carefully etch from 1 to 15 minutes.

3.—3 parts alcohol, 5 parts distilled water, 8 parts nitric acid, and 8 parts argentic nitrate (nitrate of silver). Wash the plate with very dilute nitric acid, then apply the solution for three minutes and wash with a 6 per cent. solution of alcohol. Repeat, if necessary.

4.—For a vertical belt: 2 parts acetate of silver, 125 parts rectified spirits, 125 parts distilled water, 65 parts nitric acid, 16 parts nitric ether (see copper etching fluid), 1 part oxalic acid.

5.—4 parts iodine, 10 parts potassi iodide, and 80 parts water.

6.—Mix 10 parts hydrochloric acid (*fuming sp. gr.* 1.190), and 70 parts water. Then add aborting solutions of potassic chlorate and dilute 62 parts nitric acid, 125 parts water, 187 parts alcohol, and 8 parts nitrate of copper.

8.—For fine steel.—Digest together until dissolved $1\frac{1}{2}$ ounces of iodine, $\frac{3}{4}$ dram iron filings (free from rust), and 6 ounces of water.

For fine touches take 6 parts of verdigris, 6 parts of sea salt, and 6 parts chloride of ammonia, and dissolve in 12 parts of vinegar; add 24 parts of water and boil a minute, then allow to cool.

9.—Cover the surface with a thin coat of asphaltum varnish of fine quantity, then cut the design through to the surface of the steel and etch with a weak solution of nitric acid in water. Finally, wash with hot water and remove the asphaltum with hot turpentine.

10.—Clean the steel and cover evenly with wax. Cut the lines with steel point through the wax and pour on the following etching fluid: Pyrolequeous acid, 4 ounces (fluid measure); alcohol, 1 ounce (fluid measure); nitric acid, 1 ounce (fluid measure), or else

use the iodine and iron filings solution as given in No. 8. The etching fluid is removed as soon as the metal is sufficiently etched.

CARVED PANELS

WOODWORK came within the sphere of art when panels, softened and beautified by curvatures and mouldings, were introduced into frames. In difference of proportions, in ornament and arrangement there is no limit to the artistic modifications that these may undergo. There are rules, however, that do not admit of being transgressed, as, for instance, that the same size of panels should not appear in the upper and lower portion of an article of furniture, for the reason that the lower panels, by an optical illusion, will look smaller, whereas they should appear and be really larger. The upper panels of doors are, on this account, made smaller than the lower. The highest decorative art ever works within set rules, but in the very limitations these impose, ingenuity and taste find the means of providing for requirements founded on the laws of sight and the intuitions of judgment. For example, every article of furniture should have its salient points clearly pronounced. A cabinet or sideboard will appear weak in which the pilasters, which are essentially constructive in outline and supportive of weight, are little more than outlined. We recently saw a most faulty arrangement in the respective segments of a broken architrave being finished off at the open center with an acanthus leaf rolled back upon each, as if supporting them, the leaf being manifestly unsuited to the purpose. Finess is a prime necessity in every form of decoration.

APPLICATION OF ORNAMENTS

STYLE and system may be looked on as synonymous terms in ornamental art, the style having to do less with the details than the mode of applying them. Ornament itself cannot have an independent existence, but whatever the construction of an object, it is looked to for that variety required to gratify taste or esthetic emotion. It shares in the general effect of the main form; but, though subordinate, it must in itself have decided expression or individuality. Detail is an essential part of ornament, taking its appropriate place in the scheme of decoration which contributes to its charm. Particular details may often please more than the whole, not by asserting undue prominence, but by gracefulness of form and contrasting beauty of color.

Excellence in ornament involves regard to some geometrical principle which assures a certain orderly effect. Like the measured succession of diatonic sounds in music, heard at stated intervals, the eye in passing over a decorated space delights in recurring forms properly disposed. The principle need not be apparent, but its ascertainment enables the artist to indulge more freely, as in scroll and arabesque work, in what may be termed the accessories of the central point of ornament.

In no popular style of ornament have natural details yet prevailed. The classic styles of architecture had each their own series of natural forms, but modified so as to suit material and display the inventive power of the mind in supplying leading characteristics without imitation. The types were accepted and clothed in harmonizing details. Out of these invented styles arose their blending, made by selection and still with regard to a given order. One of these features was the frieze introduced apparently to diminish the weight of the pediment and which, as represented in color or slight relief on our walls, as a division of surface, has the same significance.



JAPANESE MONS, SUGGESTIONS FOR CHINA DECORATORS



THE KERAMIC DECORATOR

PORCELAIN PAINTING

BEFORE the chemically prepared colors can be employed for painting, they must be brought into the finest state of division imaginable. This is effected by crushing and grinding, both these operations necessitating the exercise of the greatest care and attention, since it is only in this manner that a really fine and even coloration can be eventually obtained. It is in the highest degree important to preserve the colors, which are, for the most part, rather hard vitreous substances, from contamination by extraneous matter, by which they might be either hardened, softened, or colored. Before proceeding to the grinding proper, the colors must be commuted and ground half-fine in a clean agate mortar, the pestle being covered with a piece of clean linen cloth and the pieces of color pressed against the bottom of the mortar, where they are broken down to coarse powder. The grinding is performed in two ways: on mills or on slabs. The slabs can be either porcelain, biscuit, or hard glass. Soft crystal glass is less to be recommended, since it makes the colors soft more readily than they can be made harder by the use of hard glass. With quadrilateral glass slabs, the colors may be brought into the finest state of division by grinding with a muller "rubber" made of porcelain or very hard glass. A little water is always used in the grinding, and the color is pushed toward the center of the slab by means of a spatula of steel, ivory, or horn, the former being preferred, as less liable to wear. Besides, a trace of iron oxide is not specially injurious, even to the most difficult colors, whereas ivory and horn wear out much quicker, and by reason of the large proportion of calcium phosphate thereby introduced into the colors, the latter is easily rendered harder, and its fine vitreous luster diminished.

The spatula, no matter of what material it is made, should be used sparingly, and then only when absolutely necessary. In all the operations scrupulous cleanliness is necessary. When circumstances permit, it is better to have a separate slab and rubber for each color, and in all cases careful cleaning is essential. When the slabs are to be used for other colors, they should be cleaned by grinding felspar or very white sand until the powder ceases to become colored and remains perfectly white. The metals gold and platinum being prepared in the state of extremely fine powder, do not need grinding. When the colors are finely ground they have then to be incorporated with oil, oil of turpentine being the medium corresponding most nearly to all the requirements of the case. The oil must, however, have been twice distilled, in order to get rid of every trace of rosin, since this substance would carbonize in the firing and reduce the lead oxide in the flux. To facilitate the application of the colors, a certain quantity of thickened oil should be added to the oil of turpentine. The thickened oil is prepared as follows: Fill a bottle with oil of turpentine, leave it open and

exposed to the sun, or behind the stove, for six to eight weeks, by that time a pure, clear, thick oil, highly suitable for painting purposes, will be obtained. This thickened oil should dissolve completely when mixed with oil of turpentine in any proportion. The result, however, is not always attainable in perfection, but only when the solvent turpentine is of the same kind as that from which the thickened oil was prepared. Lavender oil, which is less volatile, may also be used instead of turpentine oil, but cannot be thickened like the latter. Olive oil, nut oil and poppy oil are also occasionally employed, but must be perfectly fresh, since, if in the slightest degree rancid, the colors run apart and varnish. There are three general methods of applying the colors, viz.: with the brush, the stippling brush, and by dusting. Colors and metals are mostly applied on glazes by means of the brush, and, in order to facilitate the application over such a smooth surface, and to render the colors more adherent, a coating of oil of turpentine is first laid on; only when the colors have begun to dry and thereby acquired a sufficient degree of tenacity can it be brushed over. The stipple is a kind of brush, the hairs of which, instead of being arranged to form a fine point, are cut off evenly at the ends like a broom. It is chiefly employed when it is desired to cover a large surface over with a single color in one piece with as even distribution as it is possible to attain. This can scarcely be done with the ordinary brush, or only with the greatest difficulty, since the repeated strokes can easily be seen, and, therefore, fail to produce a perfectly even and uniform surface of color.

The color employed for the production of ground-works by this means must be somewhat thicker than those for painting, and to this end they are set, after mixing, in a warm place for some time to thicken. The color is laid on with an ordinary brush and then distributed with the stippling brush until the surface is covered with a perfectly uniform and smooth coating of color. In the case of large surfaces coated with a single color, two applications are necessary to ensure a proper effect. Dusting is practised only for earthenware, and in such cases, where the color is to be applied rather thickly, or where, on account of its vitreous nature, it cannot be laid on regularly with the stippling brush. The pieces to be dusted must be coated over, on the parts to which the dry powdered colors are to be applied, with a layer of some adhesive material, whereby the color is retained and stuck fast. The medium employed is generally linseed oil, or nut oil. The oil is boiled with a little litharge, to increase its drying properties, and brought to the consistency found advisable in practise. It is then applied to the surface and distributed thinly and evenly thereon by means of a brush, which is easy of performance, the oil not being colorless. Then the finely powdered dry color is placed in a silk sieve of the requisite fineness and the surface dusted over with the sifted color, which adheres to the coated portions, but is easily removed from the remaining parts

by the aid of a dry brush. The colors and metals for (firing) unglazed biscuit, which has a dull surface, are, for the most part, merely mixed with water.

Cozy corners of bamboo are not cozy corners, but small rooms. At least, some of them are, and they are much more attractive for the corner of a big piazza. There are bamboo posts forming this small, square room, which has close bamboo curtains at the

SEEN IN THE SHOPS

A beautiful piece of statuary brought to New York recently is a life size figure of Justice, copied in Florence by permission of the Italian Government for a considerable fee. The figure is that of a young woman delicately poised, the arms raised, holding the scales of justice.



DECORATION FOR A PLATE OR PLAQUE FOR CHINA PAINTING

back, and over the top and sides are draped pretty Oriental cotton stuffs. A bead and bamboo portière is separated and draped back on either side of the front. There is space inside the small piazza room that is thus formed for a couple of chairs on either side and a table in the center in front of the settle at the back.

A VERY remarkable loan collection of paintings by old Dutch and Flemish artists is open this month at The Hague. It will close August 31. The one hundred and fifty canvases and panels belong to private owners in Holland, England, and other countries.

Here is something for the man who likes grisly things for his study table. This is a large tobacco jar of light colored wood in the form of a skull. Through this skull is wound the body of a large and wonderfully natural snake with the head raised, charming a toad which is on the top of the skull to be used as a handle. The carving is excellent and the jar costs \$3.50.

An odd and attractive thing in a large metal hook has the part which is fastened to the wall in the form of a queer head, probably of some Chinese design. The hook which rises from it is large and strong. It costs \$1.

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Small bamboo swinging seats, to be hung from the ceiling, are not much larger than chairs.

A big set of Japanese mottled bamboo shelves are something over six feet tall and proportionately broad. They would make an attractive piece of furniture for a room furnished with light effects. They would be pretty for a large cretonne furnished sleeping room for the woman who has many treasures in odds and ends of bric-a-brac, books, and knick-knacks to display. There are two boxes in the center of the shelves. These are irregular, long and short, put together in irregular steps, which constitutes the charm of the piece as a whole.

A big chest or wood box is in Russian in one of the small inset panels in the center of the front and two other characteristic designs in colors are in other small design. There is the Russian double eagle sunken panels.

There is nothing more spacious in the way of a washstand than the big ones of marble and metal which are increasing in popularity. One of these has the four corner posts square and of brass and two immense slabs of marble for the top and an under shelf.

Toilet sets for these big stands are many of them very handsome. One has the decoration in Persian colors, which are rich and effective. Even the foot tub, which accompanies this set, is of the pottery.

Rush seats for chairs are used more and more. A pretty and simple chamber set of bird's-eye maple has chairs of the rush.

The new styles of furniture give distinction to even the least expensive sets that they have not had before. A chamber set in oak, not the black stained or mission oak, but the ordinary polished oak, is made with rather massive crossed pieces in the top of the bedstead, the tops of the chairs, and similar crossed pieces forming the under part of the back of the dressing table. This could not be called a cheap set, but it does not rank with the fine furniture, and yet is pretty and in good taste.

Never have there been such charming things in cotton goods for draperies and the table. Holland prints, which cost 80 cents a yard, are striking in bright reds and yellows and blues and greens put together in strong designs, producing what may be called poster effects, though the patterns are all conventional. They are in line with the dhurrie rugs and Indian blankets and just the thing for just the right place.

Draperies in cotton, which are beautiful, cost \$4.25 for a hanging. This is double width and with a seam in the center, that a pair of hangings may be made if desired. These are in dark blues and greens, with a little dark red introduced. They are rich in tone and quite the most delightful things that have been seen in cottons.

And for the woman who has not put up all her thin summer draperies yet there are such pretty things in eight-cent muslins. They are wide and with delightful designs many of them. One, for instance, is cross-barred in a coarse plaid in the weave and the pattern is of big roses over rather wide stripes of blue. The description does not give an idea of the pretty effect. There are other and different designs.

The Japanese, who are nothing if not up-to-date, have little cups and saucers and tea plates combined. The saucer-plate is oblong in shape, one end rounded out for the saucer and the other end convenient for holding sandwiches or cake. These cost \$1.75 apiece.

A pretty little Japanese cup of after-dinner size, which is pretty and inexpensive, has Japanese figures set well apart upon both saucer and cup. These have quite a different effect from the general run of the Japanese ware, for the ground is white and the figures full length and in colors, standing out distinctly.

Poster pictures have come into use with the introduction of the hunting and coaching prints and similar pictures which have come into vogue recently. Any kind of a simple picture is put up in poster style, hung with rolls at the top and bottom and without frames.

A big, square black cat picture, one of the familiar kind, with the cats in black velvet, is mounted with a broad mat of a golden-colored grass cloth, and that is hung without a frame.

A new miniature brooch in ivory has a frame which is an improvement upon the old style. There is a setting of leaves at the lower part of the miniature, and over the top is set a row of tiny pearls.

An all-copper jug with a cover is called a jacketed jug. It is copper on the outside, and has a space between this copper outside and an inner jug, which holds the hot water, milk, or anything hot to be poured, and for which such a utensil can be used. The jug is made in this manner, that the contents may be kept very hot.

When a large pear-shaped piece of coral is set as a pendant on a diamond necklace or in a ring in which the wide back is solid with diamonds, it has an exceptional value. These are the finest pieces of coral, not so different in appearance from the beautiful Nassau pink pearls, and they are costly.

A number of odd saucers to which the cups have been broken are selling up town at somewhat reduced prices. These are chiefly in Japanese blue and white and make convenient additions to a summer home china closet.

Washable bathroom rugs, which are a little different from the regular bathroom mat, have a solid underside like a regular rug. The top is of the toweling, and they come in attractive designs. One lot has a border to each, with large fancy round figures in the center. They range from \$2.25 up, according to size.

They are selling Indian blankets now for traveling rugs. They are bright and pretty for the purpose and serviceable. These are made by the reservation Indians and cost \$6.

The scarf is popular this year. In the fancy work departments of the shops they are selling them 2½ or 3 yards long, knitted of the light wools, the body of the scarf white or plain color, the broad borders at the two ends of combinations of colors. Delicate pinks, yellows, and lavenders, with perhaps a little green, in a pale shade, are combined in stripes with good effect.

Here is a purse for the little summer girl. It is small and leather-colored, with two handles at the top and a clover leaf as an ornament on the purse, each petal having a bright red lady bug on it.

Wood baskets are made in metal to match the fire sets for open fires. Some in brass are formed of round tubes of the metal, and others in wrought iron are flat, the ornamental part of the basket made of interlacing strips of the iron woven like ordinary basketwork.

Book racks for the table or desk are to be found in different kinds of metal, brass, in the bright polished material, and in dull shades, black wrought iron, and in silver, genuinely silver plated. These racks have adjustable bars or tubes in the lower part in place of the solid bottom, which is to be seen in the wooden book rack.

Everything in the shops points to outings and summer pleasures. A large crate for a dog is an up-to-date mansion. In the front is the door plate, a brass-bound card, on which are the words: "Valuable Dog, Please Feed and Water." There is a small round opening, metal bound, in the top, and around it the words, "Please Water Here," and the water can be poured in without opening the door.

The Art Amateur



NINE POINTS OF THE LAW, by Wilfrid Scarborough Jackson. A delightfully humorous recital of the troubles that befell Mr. Wayzgoose, a young bank clerk, when he went on his two weeks' vacation. A costermonger and his donkey cart, the theft of some rare old coins, and the final recovery of them by Wayzgoose to their rightful owner, who turns out to be his employer, furnishes the theme for the plot which makes highly diverting reading. (John Lane, \$1.50.)

LETTERS OF A DIPLOMAT'S WIFE FROM 1883-1900, by Mary King Waddington. Mrs. Waddington has given us in this series of letters a delightful account of the life at the various foreign courts, with their ceremonial, etc. Perhaps the very best of her letters are those which pertain to her life in England during her husband's term as French Ambassador at the Court of St. James. Her description of Queen Victoria is charming, and shows the queen as a most kindhearted woman, who was thoughtful of the comfort of those around her, down to the smallest details. Mrs. Waddington's letters throughout are written in so kindly a spirit, showing that she is the happy possessor of a fair and unbiased mind. Those letters cannot fail to attract a wide circle of readers. (Charles Scribner's Sons, \$2.50.)

A VICTIM OF CONSCIENCE, by Milton Goldsmith. Mr. Goldsmith, who attracted considerable attention some years ago by his very clever story, entitled "Rabbi and Priest," has written a powerful and fascinating novel of middle class Jewish life. The plot is a simple one, but the conversations between the different characters in the book are so rich in really original witty sayings that we quote a few of them. "Dere may be some tings dat are better dan money, but it takes money to buy dem." "I guess dat man has only two objects in life: one is to get rich and de oder is to get richer." "Ven a man has so mooch money dat he don't know how to spend it ail, dat kind of ignorance is bliss." "Some men are not satisfied to stay at de foot of de ladder, but dey want to go down still lower." "That woman's lips are a rose, but her tongue is a thorn." "Wealth has one advantage over poverty—it doesn't prevent happiness." (Henry T. Coates & Co., Philadelphia, \$1.50.)

THE TRUE ABRAHAM LINCOLN, by William Elery Curtis, author of the true Thomas Jefferson. Mr. Curtis shows Lincoln as a man, an emancipator, as politician, as writer, as orator, and as president, and

his description of him under each heading is full of interest. President Lincoln was a very tall man, standing 6 feet 4 inches, and about his only vanity was his pleasure in his great height. Many and amusing are the little anecdotes relating to this pet weakness of his.

"His greatest fault was his inability to suppress his sympathies. He once said, 'If I have one vice, it is not being able to say 'No.' And I consider it a vice. Thank God for not making me a woman. I presume if He had He would have made me just as ugly as I am, and nobody would ever have tempted me.'

"On another occasion he said, 'Some of our generals complain that I impair discipline and encourage insubordination in the army by my pardons and respites; but it rests me after a hard day's work if I can find some good cause for saving a man's life; and I go to bed happy as I think how joyous the signing of my name will make him and his family and his friends.'

"Abraham Lincoln has left us abundant testimony in words and works of his code of morals and religious creed. He was a man of keen perception of right and wrong, of acute conscience and deep religious sentiment, although he was not 'orthodox.' He declined to join a church because of conscientious scruples. He would not confess a faith that was not in him. His reason forbade him to accept some of the doctrines taught by the Baptist and Christian churches, to which his parents belonged, and the Presbyterian denomination, of which his wife was a member. Nevertheless, he was regular and reverent in his attendance upon worship. Shortly after his marriage he rented a pew in the First Presbyterian Church of Springfield, and occupied it with his wife and children at the service each Sunday morning, unless detained by illness. In Washington he was an habitual attendant of the New York Avenue Presbyterian Church, and his pastor, the Reverend Dr. Gurley, who was also his intimate friend, tells us that he was 'a true believer' and entirely without guile. One of Lincoln's mental traits was his inability to accept or put aside a proposition until he understood it. His conscience required him to see his way clearly before making a start, and his honesty of soul would not allow him to make a pretense that was not well founded."

To his oldest and most intimate friend he once said: "Die when I may, I want it said of me by those who know me best that I have always plucked a thistle and planted a flower where I thought a flower would grow."

The Art Amateur

His greatness consisted in his love of truth, justice, and honesty, his humanity, his love of country, and his substantial faith in the people and Republican principles. He was without malice or resentment, and he suppressed his passions to a degree beyond that of most men. He was also a temperate man, never tasting liquor in his life.

In his eulogy of Lincoln, uttered a few days after the massacre, Ralph Waldo Emerson said: "He grew according to the need; his mind mastered the problem of the day, and as the problem grew so did his comprehension of it. Rarely was a man so fitted to the event. In four years—four years of battle days—his endurance, his fertility, and his magnanimity were sorely tried and never found wanting." The work has twenty-four illustrations. (The J. B. Lippincott Company, Philadelphia, \$2.00.)

DISCOURSES ON WAR, by William Ellery Channing. Channing's "Discourses in War" is the third volume in the International Library, published for the International Union by Messrs. Ginn & Company, the earlier volumes being Bloch's "Future of War" and Charles Sumner's "Address on War." Channing's services in the cause of peace and better international relations were conspicuous. He was one of the founders of the Massachusetts Peace Society, which was the first influential Peace Society in the world, and an earnest worker for the cause during his whole life. Among all men in the American pulpit, perhaps none ever waged such strenuous war against war and the military spirit among nations. He felt this spirit to be opposed to the fundamental principles of Christianity; and upon this high religious ground his various discourses upon this subject were written. Six of these noble discourses, touching various and distinct aspects of the broad subject, are included in the present volume; and as in the two earlier volumes of this series, there is a careful introduction by Edwin D. Mead. The present volume is one which commands especially the attention of Christian ministers and churches having to confront the military spirit of the time and its temptations. It will have a specially warm welcome from all lovers of peace within and without the church. The volumes in this International Library are furnished at a nominal cost, as part of an important campaign of education in this important field. (Ginn & Company, Boston. 50 cents.)

THE PAGAN AT THE SHRINE, by Paul Gwynne. It is a novel dealing with Spanish life, its scene being laid in an Andalusian town, with which the author is as familiar as Miss Wilkins is with a New England village, or as Addison was with the country he has so faithfully described. In this volume the author brings to our attention all that is typical, racial, or characteristic. It is a true study of the native individual. The description of the conclaves at the barber shop where the barber, priest, alcade, and schoolmaster meet to discuss public affairs, exchange racy Spanish proverbs, and squabble in the most amusing and social way is a unique characterization of the Spanish type. There is a plentiful sprinkling of wit throughout and the scenes are animated and picturesque. One is convinced, after reading this book, that the author besides being a student of human nature, is thoroughly acquainted with the customs of the people he so cleverly describes, and that he has made a special study of their peculiarities, which are quite unique to the outside world. The main thread of the story is tragical. The history of an illegitimate son of a priest and a peasant girl, and of the vengeance brought through him by fate on the father priest who has concealed his sin, goes to make a powerful and

intensely interesting plot. (The Macmillan Company. \$1.50.)

LIFE'S COMMON WAY, by Annie Elliott Trumbull. The author, who will be remembered by her delightful novel, "Mistress Content Craddock," has given us a story of the modern woman as she is developed in America, or more especially New England Society. It deals with the varying effect upon character of our daily American life, the fortunes of a king of finance, and the complex currents beneath the surface of what appears to be a purely conventional progress along "life's common way." It shows a delightful humor and variety of incidents, and there is also the charming quality of characterization which has distinguished this popular author's stories. (A. Barnes & Co. \$1.50.)

THE OLD CHINA BOOK, by N. Hudson Moore. Many of the old factories and potteries of England have ceased to operate, therefore their wares are most interesting and valuable. "The Old China Book" describes those different specimens of china accurately and gives beautiful illustrations of the very choicest examples of each kind of old ware, with an account of the founder of each factory, the markings on each piece of old china are given, and the most minute instructions how to know the real from the forgeries in old china. Altogether this book will be found to be of the greatest possible value to the collector of old china, to whom it may come as a piece of news that a piece of old blue has brought as high a price as \$490. (Frederick A. Stokes Company. \$2.00.)

SOMETHING NEW IN RUGS

It seems warm weather to speak of rugs of any kind, but these are just the kind to put into the summer home, and they are good, serviceable, and pretty for homes at any season of the year as well. They are something quite new from Ireland. They are made of wool and jute in the most artistic colors and designs. And they are reasonable in price. They will average about \$2.60 a yard, and one 6 feet by 9 will cost \$15, which is certainly a low price for a rug presenting so good effect. This rug is in rich shades of blue and green, soft in tone, the center of a plain color, and the border showing a curious and effective design of a shield and conventionalized thistle. The design appears in several of these rugs.

Other rugs come in a shade of dark green and a soft olive, and the same pattern is to be seen. A rug in maroon and green, of large size, has a design of what appears to be poppy blossoms and perhaps the seeds with oak leaves. These rugs are most effective with the mission style of furniture.

One interesting feature of the rugs is that while not many are kept in stock orders can be given for them and they will be made up in any desired color scheme or design, and only two months will be required to fill the order at the ordinary retail price for a rug in stock.

Speaking of rugs of this kind makes one think of the burlap hangings which are also so good with the mission furniture. They are to be found in the deep, rich, red shades of brown and with wide hemstitched hems, or with simple lines of drawn work running through them lengthwise they are beautiful and very effective. They are made up and dyed in any color desired. They go well with the walls having a buckram background, paneled with dark wood.

The ceiling of the auditorium in the new Théâtre Français at Paris will be decorated by the well-known painter Albert Besnard.

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ART NOTES

Mr. Alfred Brick writes to The Pall Mall Gazette on the hopeless mediocrity of the designs for the cathedral at Liverpool. "What other interest of modern life is there, save the religious, that would deliberately turn back hundreds of years for the pattern of its integument? Do we go to war with bows and arrows, dress like Chaucer when we want to compose a stanza, joke like the melancholy Jacques?" In his opinion, the idea of a twentieth century cathedral is as unthinkable as a United Christendom. "The Imperial Institute was a dreadful case of building without a real inspiration. Our cathedral builders are in the same sad case."

That is a curious contention decided the other day with regard to the ownership of certain gold objects found near Loch Foyle, in Derry, Ireland. While plowing in a field some farmers unearthed about fifteen inches below the surface a solid gold twisted necklace or torque, a decorated bowl of gold, various peculiar chains of the same metal, and a golden boat, such as might have been made for a votive offering in a temple. Although many curious and beautiful gold objects have been found in Ireland, this boat was singular in every way. After passing through several hands, this find reached the British Museum, but the lawyers have decided that it does not belong to the farmers who discovered, nor to the Irish National Museum in Dublin, which has tried to secure it, nor to the British Museum, but to the King. As treasure trove it reverts to the Crown. One theory of the presence of gold ornaments is this: Loch Foyle was much wider in ancient times, and the objects were thrown into the lake as offerings to the water gods. Another theory is that they were buried in ancient times to escape plundering raiders and those who buried them were killed or carried off to slavery. They belong to a very ancient epoch like most of the gold ornaments found in Ireland.

A London paper complains that royalty paralyzes the sculptor no less than the painter. There are three busts of King Edward in the Royal Academy's exhibition, one for the London Mansion House or Guildhall, one for the French Hospital, and the third for the Town Hall at Warrington. Not one of the sculptors of these busts has made a king a human being—"with a face that if it have any interest at all, must bear upon it the marks of time

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and experience. One wants the portrait even of a royal person to be something more than a symbol." The trouble is that the royal person has no chance to become individual by working out his own salvation. He is born to be a figurehead, and his effigy partakes of that quality.

An exception to the general mediocrity of the sculpture at the Royal Academy this year is a bust of the sculptor's mother by Gilbert. "His mother," we learn from a London critic, "is as noble in her old age as Rembrandt's, and as severely dignified. Every touch, even to the twist of the eyebrows, adds to the effect of intense personality. The lines may be harsh, the modeling relentless, for all its tenderness."

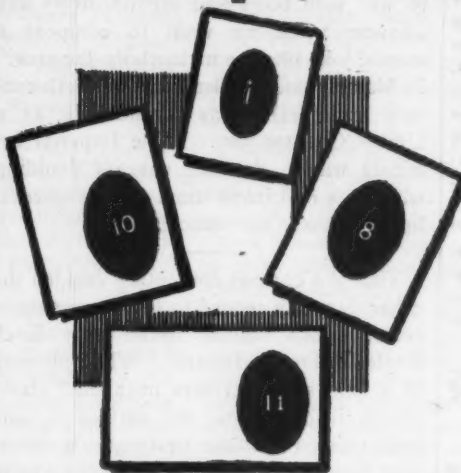
Among the Roman frescoes from Bosco Reale sold recently in Paris one finds wall spaces painted to represent an outlook on garden or town, as if the wall were absent and large windows unincumbered by screen or grating were framed by pillars having golden capitals. In one case the view embraces a front door, flanked by a tall jardiniere, with growing plants on the left, and a pillar crowned by a draped female figure in bronze on the right. Over the door is a device like a balcony and above the balcony come the eaves of the house. On the wall to the left is a window of wood with four colonnettes making three openings, the whole window frame applied to the wall in the fashion still to be seen in Egypt and Turkey. The most curious thing in this perspective of a town is the group of tall buildings, which show above the roof of the house. There are tall square towers with loggias above, like the belfry story of an Italian campanile. Directly out from a high wall springs a square chamber with broad windows on opposite sides, apparently a lofty loggia to catch the wind. While to a certain degree fantastic in the close clustering of the towers and high walls, this glimpse of a Roman townscape is of great use to architects who are trying to reconstruct old buildings from the ruins left by the ages. Another wall gives glimpses into a square surrounded by a portico of large columns, in the center of which rises one of those round, pillared, slender monuments like that of Lysikrates, which survives in Athens. It has a sharply pointed conical roof ending in a graceful finial. The painted gardens show arbors with vines running over the trellis, terraces topped by balustrades, bold rockwork which is artificial, and marble benches, such as are found in Pompeii. These frescoes re-

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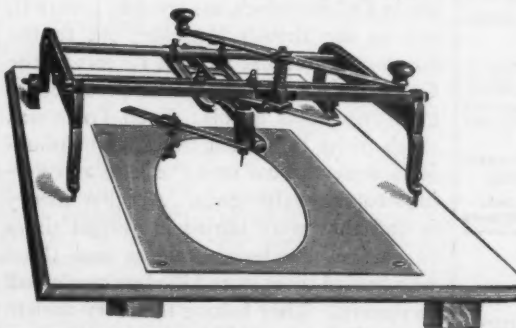
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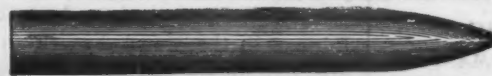
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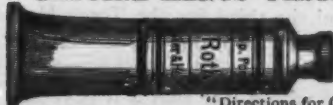
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It is a far cry from the swelter of July
to the snows of January, but the National
Academy of Design is already concerned
about the seventy-ninth annual exhibition,
which is to be held early in 1904 at the
Fine Arts Galleries in West Fifty-seventh
Street. A preliminary notice is sent out
to remind artists of this somewhat distant
event. At the same time the schools of
the Academy notify intending pupils that
the Winter term begins early in October,
with lectures on perspective by President
Dielman, lectures on anatomy by J. S.
Hartley, classes in composition taught by
George W. Maynard, on coin and medal
designing by Charles J. Pike, on etching
by James D. Smillie, and on illustration by
Charles Louis Hintoff. The painting
classes will be under Maynard, the still-life
under F. C. Jones, and other life classes
under Edgar M. Ward. The Cannon prize
of \$100 is given for the best nude in oils,
the Hallgarten prizes, two of \$60 and two
of \$40, are for the classes in painting; the
A. H. Baldwin prizes of \$50 and \$25 go to
the students in etching, and the Suydam
and Elliott (silver and bronze) medals to
the pupils in the antique, still-life, life,
and illustration classes. Communications
should be addressed to the National Acad-
emy of Design, Amsterdam Avenue and
One Hundred and Ninth Street, New
York City.

The committee for Great Britain and
Ireland, to represent the fine arts of the
empire at the Louisiana Purchase Exhibi-
tion, has been widened so as to include
other art organizations beside the Royal
Academy. New members are the presi-
dents of the Royal Water Color Society,
the Royal Institute, the Royal Society of
British Artists, the Royal Hibernian, and
the Royal Scottish Academies. Art among
our cousins seems to cling to the throne.
How long will it be before the Internation-
al Society of Sculptors, Painters, and
Gravers will have the privilege of putting
"Royal" before its long-drawn name? Among
the latest enrolled names on the
membership of the last mentioned society
are Howard Pyle, Geiffenhagen, W. Y.
Macgregor, and Douglas Robinson.

Mrs. Elizabeth Fry, the advocate for
prison reform, has been honored by a mar-
ble bust in the Town Hall of East Ham.
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istence to her efforts. The Quaker phi-

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lanthorapist appears in the bonnet which is still worn by the stricter sisters of her sect.

A Christie sale has to show the following prices for works by deceased British painters: Five thousand five hundred dollars for "Worcester," by J. M. W. Turner, 27 by 35½ inches; \$600 for a lady in white dress, gold sash, and blue scarf, by Sir Joshua Reynolds, 41 by 32 inches, and \$5,050 for "Nausicaa," classical figure, by Lord Leighton, 58 by 25½ inches, shown at the Guildhall in 1895. At the same time six Meissoniers brought the following prices: Four thousand seven hundred and fifty dollars for "A Troop of Cavalry," 5½ by 8½ inches; \$3,000 for "Two Cavaliers Riding," 3½ by 4½ inches; \$2,050 for "Advance Guard," 4½ by 8 inches; \$4,100 for "Meissonier Riding Near Antibes," 5½ by 9½ inches; \$1,250 for "Un Florentin," and \$1,000 for "Two Horsemen," 9 by 5½ inches. A Corot, "Landscape at Zuidcoote, near Dunkirk," 27½ by 39 inches, brought \$9,500, and another with haycart on a sandy road, 16½ by 23½ inches, fetched \$3,900.

The British illustrator, Nicholson, is showing paintings at the Stafford Gallery, in Old Bond Street, London, many being portraits of distinguished persons. A whimsical series of "playing cards," include in a quaintly decorative and somewhat humorous fashion such portraits as Victoria, "the queen of hearts"; Elizabeth, "the queen of diamonds"; Mary of Scotland, "queen of clubs"; Mary Tudor, "queen of spades"; Guido Fawkes, "knave of spades"; Col. Blood, "knave of diamonds," etc.

M. Paul Meurice has formally transferred the house in which Victor Hugo lived, on the Place des Vosges, to the City of Paris. It forms a Victor Hugo Museum, full of interesting relics of the poet. The Shakespearian Society sent a wreath from London in time for the presentation ceremony.

Indiana will have a State Building of some magnificence at the St. Louis Fair designed by Wing & Mahurin, of Fort Wayne. The portico has eight Corinthian columns, and the roof an elaborate balustrade, while the wings are prolonged by ample piazzas. The sum of \$35,000 has been set aside for this building. The material will be staff.

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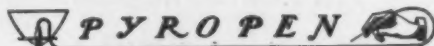
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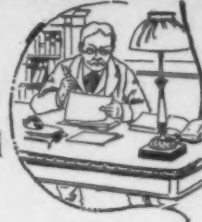
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der whom the Civil War was hatched, is to have a monument erected to him in Mercerberg, Pa. His niece, Harriet Lane Johnson, has left \$100,000 by will for that purpose.

JOHN D. BARRY, author of "A Daughter of Thespis," gives promise of becoming the leading authority among writers who deal with the stage in fiction. His new book has been pronounced by distinguished actresses "the best novel of theatrical life ever written." W. D. Howells says that it is "the best, because the truest," story of the stage he has ever read, and another critic has compared it for its insight and for its simplicity of method with the acting of Madame Elenora Duse. Miss Clara Morris says that Mr. Barry's knowledge of theatrical people, their characters, mode of thought and speech, is astonishing.

So adroitly has the story been told, it is not until the reader has reached the end that he realizes how it fairly bulges with information regarding the lives of actors in New York and on the road, the securing of engagements, and regarding the way plays are written and produced. In writing this novel Mr. Barry has been accused of having had the assistance of an actor, or of some one closely identified with the theater; but, as a matter of fact, he has acquired his knowledge from a life-long interest in the stage and in the people connected with it.

He was born in Boston about thirty-five years ago, and since graduating from Harvard College he has devoted himself to journalism and literary work, living for the past dozen years in New York, with the exception of one year spent chiefly in Paris, studying the French stage. While in Paris he wrote "Mademoiselle Blanche," the story by which he is best known. Two years ago he won the first prize, \$2,000, in the Smart Set competition for novels, with "The Congressman's Wife." As dramatic critic he has been associated for several years with Harper's Weekly and Collier's. He is a frequent contributor to the magazines of stories and critical essays, and he is the author of the article, "The Confessions of a Playwright," which created a sensation when it appeared in Ainslee's last February. Mr. Barry also is known to have written several plays, one of which is soon to be produced by a stock company in the West. He is an amateur actor of considerable experience and he has played the leading man's part in a three act comedy of his own, founded on "The Congressman's Wife."

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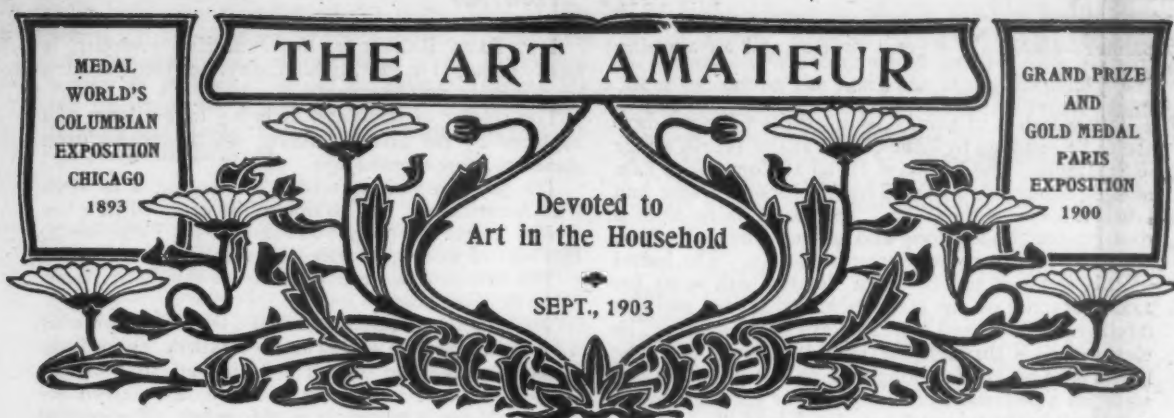




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MY NOTE BOOK

THE London art season is drawing to its close.

The Academy, the Society of British Artists—of which Whistler remarked that the artists had left it and only the British remained—the New Gallery, and the Painters in Water Color have swung too their doors and are now counting their gains. Fearfully and wonderfully bad as the art is which one finds in these exhibitions, they tend to keep the bread in the mouths of the painters, because the public actually buys! The water colorists are particularly happy this year owing to abundant takers. This was the case in New York not so many years ago, but even the patrons of water colors seem to have died off or lost interest in art. Perhaps the nomadic nature of New Yorkers, who are famous for never staying three years in the same house, may account for the failure of easel work to increase in favor with the growth of wealth and population.

WHATEVER may be thought of Whistler's theories, remarks a discriminating writer in the London *Athenaeum*, of his rankling and sometimes cruel witticisms,

whatever may be thought of him as a friend and as an enemy, his work will remain even more interesting to posterity than his interesting and whimsical personality. His work is already seen to have scarcely a trace of that whimsicality and "gaminerie" with which his own writings invested it when it was new.

"It was in Japan that Whistler learned to find the most congenial expression of that purely pictorial, that non-plastic view of things which suited his temperament, and under this influence his technique changed so that he learned to give to oil paint almost the freshness and delicacy of touch of the Japanese water color on silk. The problem he set himself . . . was how to give the complete relief and the solidity of tone of an oil painting together with this flower-like fragility and spontaneity—to give the sense that this undeniable and complete reality was created like a blossom on a fan, in a moment—almost at a single stroke. It was a feat of pure virtuosity which only an Oriental could have surpassed, and it meant not only amazing self-



SIMEON FORD, AUTHOR OF "A FEW REMARKS"

control, but also an untiring analysis of the appearances, a slow and laborious reduction of forms and tones to the irreducible minimum which alone was capable of such expression. . . . In the achievements of his prime he will, we think, live as a great

The Art Amateur

painter—above all, a great protest and an amazing exception."

* * *

THE wonders of Coney Island in its palmiest days are to be outdone by "the Pike" at the World's Fair in St. Louis. The Elephant Hotel at Coney is to be a midget along side of the Trojan Horse Theatre and Observatory on the Pike. The horse is to have a roof-garden 100 feet long and 40 feet wide on its back and an observatory just forinst its ears. The barrel of this beast is to contain a theatre with seats for 1,000 persons; on the stage educated horses and less intelligent actors and actresses are to do stunts. The elevator rises through the hind legs and tail. The horse is to be 150 feet long and 50 feet wide and will stand on a pedestal 25 feet high. The entrance to the great hall in the pedestal is to be shaped like a horse-shoe. There visitors will take an oscillating "stair-way" which will deposit them at the elevator under the off hind hoof. This freak is expected to exercise a great fascination on the horsy population of Old Kentuck and adjacent States.

* * *

EDWIN A. ABBEY is hard at work on his big painting of the coronation of Edward VII., for which the King and Queen have given him sittings, with others to be held in the future. A number of the titled folk in the pageant have been coming to Abbey's studio in order to be portrayed in the exact costume they wore on the occasion. The order for this large canvas was not given by the Government, but by a firm of art dealers, the Messrs. Agnew. When finished, it will be forwarded to the United States for exhibition, and will be shown in many of the large cities. The general impression is that the Agnews intend to "star" the picture, relying on the curiosity of all good republicans to see what royalty does. Probably it will be offered eventually to one of the Government collections as a historic document painted by a Royal Academician, who, like Sargent and Shannon, has become English by long residence abroad.

* * *

TEACHERS of art in Great Britain and Ireland have an organization called the Society of Art Masters. At the fifteenth annual meeting in London complaints were again heard that teachers of art are not allowed independent action in schools of art and science, but are constantly interfered with by the "science principals." They demand independent control of their own sections. The Council also recommended, in view of the importance of art education in its relation to manufactures, that a separate division of the Board of Education be made to deal with art education in all its stages and branches; also "that such division should be under an administrative officer qualified for the position by practical experience in art education and its relation to the national industries." In his opening address the president remarked on the tendency in England to "view art through scientific spectacles."

* * *

THE Judicial Committee of the Privy Council of England has just decided that British copyright does not run in Canada, but protection must be had through copyright taken out in the colony. The case is that of Henry Graves & Co., Limited, against George T. Corrie for infringement in Canada of their copyright on a print after a picture by Maud Earl called "What We Have We'll Hold." Canadian courts were appealed to, but decided that Graves & Co., having failed to take out a Canadian copyright, could not get damages; now this decision has been confirmed in London, and the appeal dismissed with costs. It remains to be seen what steps, if any, Canada will take to protect British art publishers.

MR. PAUL BARTLETT, the American sculptor, is busily engaged in getting his Lafayette statue erected on the Place du Carrousel.

The plaster of paris cast is being taken down and replaced by the bronze casting, which arrived from America a few months ago.

The papers say Mr. Bartlett's intention is to work "à l'Americaine" and complete the erection in a few weeks. This will be a good example for Paris, where this sort of work generally drags on for months.

The first autumn Salon opens at the Petit Palais early in November.

The committee intends to make the Salon not only a first-class picture and sculpture gallery, but a fashionable lounge—so comfortable, indeed, that society people will have no excuse to hurry out of town because nothing is going on in November. The central big hall will be a winter garden, where tea will be served, while an excellent orchestra will be provided. The whole place will be heated and illuminated with electricity when daylight fails.

Over two hundred rising artists, besides world-famed French painters, will exhibit.

* * *

MR. FRANCIS DARWIN, speaking before the members of the British Association, said that a pine tree grows straight upward because it possesses a sense of gravitation. A plant which grows in a curve in order to assume the position best suited to its needs also exhibits a perception of gravitation. Some flower-stalks are very curiously guided by this sense. The common narcissus is an example. At first there is a straight shaft piercing the ground with its compact pointed flower-bud. But as the flower opens the stalk bends close to the top and brings the flower-tube into a roughly horizontal position, where it shows off its brightly colored crown to the insects that visit it. The flowers are guided to the right position by the sense of gravitation, and they increase or diminish the angular bend in their stalk till the right position is attained.

* * *

WHEN the late Félix Faure, then President, was being escorted through the Salon by an artist of note on the opening day he caught sight of a picture that struck him as safe to criticise. To his dismay he found that the author of the "machin" which had excited his amusement was his worthy guide. Turning to the mortified painter he said: "You know how it is; the buyer always runs down the thing he has set his heart on. The fact is, I want that picture for the Palais de l'Elysée!" And, as good as his word, the President bought the picture the next day. In Zukunft Maximilian Harden tells a story of the Emperor falling into the same predicament through his liveliness. He was walking through the International at Berlin with Prof. Arthur Kampf, a painter who gives some of the modern effects of light, and might, twenty years ago, have been called an impressionist. His "Two Sisters" are sad little girls singing from a stage, while an old tattered man plays an instrument in the background. "Ah," said the Kaiser, as he reached this picture, "what a wretched looking couple of little girls! Who is guilty of these?" "It is my picture, your Majesty!" The Kaiser mumbled something about Velasquez and made a dash for the next gallery. But there is no place for Kampf's "Two Sisters" in the orders for pictures by the Government, although the art critics find it one of the most unhackneyed and impressive story-telling pictures in the German section.

* * *

AT A recent sale in Amsterdam a picture by Pieter Brueghel the Elder, called "The Three Crucifixes," was sold for \$1,250. It is said to be the property of the Philadelphia Academy of the Fine Arts. At the

The Art Amateur

same sale of old masters the Louvre secured for \$6,200 a fine example of Thierry Bouts, "Saint Helena Recognizing the Holy Cross." The former has a view of Jerusalem in the background behind the hill on which the crucifixes stand. The latter is a scene of the raising to life of a dead maiden through the power of the cross.

* * *

LARKIN G. MEAD's recumbent statue of a river god, which for many years has been the chief decoration of his studio in Florence, will probably be erected in Minneapolis. A fund is being collected for the purpose. It is of marble and weighs eighteen tons. Wheat and corn are introduced into the decoration around the god's head.

* * *

THE Royal Academy of Fine Arts in Berlin has offered the Adolf Menzel Scholarship, which was founded when the veteran illustrator of Frederick the Great and the deeds of the Hohenzollerns reached his seventieth birthday. The prize is awarded by Anton von Werner to the best pupil of German birth or descent who has attended the Academy schools for a certain period. The scholarship is not large, only \$187.50 a year, but German students are able to make 1 mark go as far as Americans \$1.

* * *

THE figure of the Duke of Wellington for the tomb by Stevens, which the sculptor, John Tweed, has carried out from the rough sketches left by Stevens in his studio, comes in for abuse from many quarters. It is said to be very far below the standard of the late sculptor's work. Even if remodeled with all his skill, it is alleged, the equestrian superstructure to the tomb would look badly in St. Paul's. It has been suggested that this part of the original design be carried out by some sculptor who is more in sympathy with the style of Stevens than is Mr. Tweed, and placed in the open air on a simple pedestal, leaving the tomb in St. Paul's as it was.

* * *

FIVE specimens of Rodin's work have been loaned to the Boston Museum of Fine Arts by Major H. L. Higginson. One is "The Flight of Love," a half-recumbent figure of a young woman across whose lap, as she raises herself on one arm and gazes at him, the little god of love is shown in the act of taking flight. The figure is in full relief on a conical block of marble left rough and without adornment. These two figures are highly finished compared with much of Rodin's work. "Ceres" is the head of a pensive woman with roughly blocked hair covered with drapery, the marble from which the head emerges being left as it was in the block. The three others are small bronzes. "Brother and Sister" is a group of a girl with a little boy on her knee. In "Vulcan Creating Pandora" the god is busy with his hammer forging the maiden on his rude, rocky anvil. In the "Death of Alcestis" the god Hermes, "leader of souls," is not the smiling, tolerant youth shown in Greek sculpture, but appears deeply moved by the necessity he is under to lead her away into the underworld. He has just alighted from his aerial flight, and Alcestis on his appearance has swooned in the Arms of Admetus. Unlike the "Brother and Sister," this little group has not been carried far in modeling. It is an impressionist piece, perhaps inspired by the Tanagra and Myrina terra cottas, but modern in its lively expression of the emotions. There was a report in Paris some time ago which found its way into the New York *Sun* that Rodin's great unfinished work, the "Gate of the Inferno," had been bought by Senator W. A. Clark, of Montana. It would be a surprise, indeed, if it should see its long-delayed finish in a private gallery in New York.

IN his new work on French painting in the eighteenth century, Armand Dayot holds that the great Court painter Watteau, whose pictures have been rising in esteem for the past forty years, the painter who is often cited as the purest type of the French genius, was an offshoot from Rubens the Fleming, whose pictures he studied in the Medicis Gallery in the Luxembourg. He also calls Largillière a product of the art of the Netherlands through his master, Sir Peter Lely.

* * *

THE building for commercial purposes in London called Lloyds' Register was designed by Colcutt and has some notable sculpture on its façade by Framp-ton. Inside there is a sculptured frieze in colors by Lynn Jenkins, and in the board room the ceiling has been painted by Gerald Moira with symbolical figures in the separate panels.

* * *

New buildings are rising at Yale University, some for the scientific department and others for the academical. The bequest of William Lampson, of Le Roy, N. Y., goes to the building of Lampson Hall on High Street, just north of Berkeley Hall. It will contain the offices of Dean, Registrar, and other officers, and a few recitation rooms. It will cost about \$75,000. On Hillhouse Avenue is Kirtland Hall, three stories high, of brownstone, to be used as a physiological laboratory in connection with the Sheffield Scientific School. It is given by Mrs. Lucy Boardman of New Haven in honor of her uncle, the late Prof. Jared Kirtland, of Yale. A fine dormitory for the Sheffield Scientific is the Vanderbilt on Wall Street, between the academical quadrangle and the Scientific School. It is a gift of Frederick W. Vanderbilt and will cost about \$200,000.

* * *

A VERY charming design is that of the Narcissus Fountain in the Bavarian National Museum by the sculptor Hubert Netzer. Only one replica of this bronze has been cast, and it appeared at the Berlin International this year. It has been bought by the Emperor for his private collection.

* * *

THE Maximilianeum is one of the modern adornments of Munich, though built in an ancient style of architecture. The western façade is seen from the liveliest part of the city, and has large frescoes by Carl von Piloty, Michael Echter, and Feodor Diez. Unluckily for these one-time masters, the frescoes have not withstood the attacks of the climate; for many years they have only faintly indicated their meaning. Piloty painted in historical style the founding of the Ettal Monastery, the War of Minstrels in the Wartburg, and the foundation of Ingolstadt University. Among those by Diez is the "Raising of the Turkish Siege of Vienna," and among those by Echter the "Treaty of Pavia." After long deliberation, the Ministry of Interior for Bavaria decided to renew those pictures in glass mosaics, using for the purpose the Royal Institute of Art Mosaics, whose director is the painter Ranecker. Seven of the nine pictures have been translated into glass mosaics, and the other two will soon follow. Objections are made to such reproductions on the ground that they were not architectural enough and also on the ground that the brilliant, unchanging mosaic fails to give the spirit of fresco painting. But as these pictures have become part of the decorative whole in Munich, it was decided to replace them as nearly as possible in the color scheme they had when new. Visitors of Munich will be surprised to find a building which seemed to be very old, because of the faded frescoes on its west front, shining with all the brightness of unalterable mosaic.

JOHN W. VAN OOST.

DEATH OF PHIL MAY

PHIL MAY, the noted cartoonist, whose marvelous delineation of slum life and whose "gutter snipes" brought him into instantaneous favor, not only in England but here also, died at his home, Camden Hill, London, last month from consumption.

He was born at Leeds about thirty-nine years ago. As a child he was fond of drawing fancy sketches of the Franco-Prussian war, consisting mostly of smoke. At sixteen he went to London after spending some time as a lawyers' clerk and as scene-painter for a traveling theatrical company, and had a hard struggle to obtain employment. He was glad to quit London in 1885 to take a position on an Australian daily paper, in which he remained three years. Many of his queer types of character were observed and sketched in Sydney, to be made use of on his return to London; but in the meanwhile he had some experience as a Bohemian art student in Paris, where he must have spent his time chiefly in the streets and the cafés, for, as he said, he "never had a drawing-lesson." In Paris, however, he learned to paint, and for a time he tried to make a living as a painter. But the true bent of his genius was too obvious to be long hidden even from himself; he was induced to send some comic sketches to the *Graphic* and to *Punch*; they were at once accepted, and his true career was opened.

His characteristic subjects were all drawn from those walks of life with which he was most familiar. "My types are all individuals," was one of his familiar sayings. But he was always on the lookout for the individual who embodied a type. Sometimes he found his characters in his voluminous sketch-books; for he was forever sketching, in the streets, in the omnibus, on the railroad train. But sometimes he found himself obliged to sally out in quest of some particular character, whom he knew existed, but whose physiognomy he had not yet studied. The streets, the studios of his brother artists, the theatres, and the "at homes" of "society," that lionized him, were the chief sources of his fun; but occasionally he went as far abroad as the Riviera, and, as we have said, he has made good use of Australian types in more than one of his productions.

London low life, the most prolific of comic characters, perhaps, of that of any city in the world, was illustrated by him in all its aspects; but he dwelt by preference upon the amusements of the "children of the mobility," to borrow a phrase from his predecessor, John Leech. Many of these pictures may be paralleled in New York and other American cities, for the sports of children are much the same the world over. May was a surpassing master of line. He had no equals in his own country and was barely excelled by Forain across the Channel. His manner of using pen and ink was the boldest and simplest possible. Usually, he confined himself to a blocked outline, a few tints produced with open parallel lines and some blots of black put in with the brush for local color. Sometimes there was nothing but outline and a little black, but he frequently made use of a mechanical tint, which, being composed of small dots, could be reproduced with no more trouble than the pen work. This, however, served for nothing but to give variety; and with but little more trouble he might have obtained a much better effect with the use of pen and ink alone.

Though a self-taught genius, Phil May did not counsel young artists to try to do without training. If they lose nothing else, they lose time. It is not the fault of the schools that many pupils become capable of making good studies and nothing more. Those who have it in them to do more may learn easily and

quickly in the schools what it will take them years of blundering and failure to find out for themselves. His own work, though it may have the appearance of being "dashed off," was not done in a hurry. When an idea for a picture occurred to him, he made a rough sketch of it. Then he made studies from the life for each figure. Following these studies, he next redrew his subject in full light and shade and in complete detail; and lastly eliminated everything but the lines and spots of color absolutely necessary to convey the idea. To this careful preparation he attributed the reputation which he acquired, which placed him in the same rank with Leech, Doyle, and Keene, the greatest of his predecessors.

THINGS WORTH KNOWING

To Gild on Granite or Porphyry.—Put a coat of size and then two or three coats of size and fine powdered whiting. Let each coat dry and rub down with fine glass paper before the next is applied, then go over it thinly and evenly with gold size and apply the gold leaf.

To Gild on Iron.—Rub the surface of the iron with sodium amalgam, then apply a strong decoction of chloride of gold; in heating mercury will be driven off and the iron will be gilded.

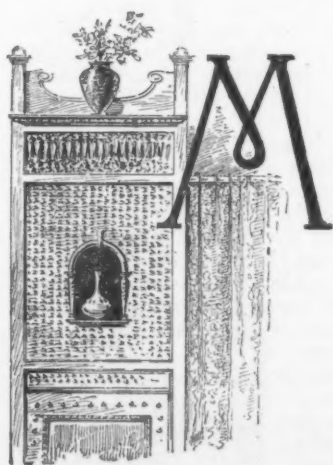
To gild on steel, iron or copper with gold leaf, heat the metal until it acquires a bluish color, then put on the first coating of gold leaf, which gently press down with a burnisher, and again expose to a gentle heat; the second leaf is applied in the same way, followed by a third, and so on, or two leaves may be applied instead of one, but the last leaf should be burnished, done while the article is cold.

Gold powder is a very frequent requisite in the fine art studio, and therefore the following method of producing it will be useful to know: Rub up 1 part by weight of gold leaf with 7 parts by weight of mercury in a wedgeware mortar until it forms an amalgam. Then put the amalgam into a glass retort and heat it, when the mercury will be volatilized and the gold in fine powder left behind. This should be washed and dried. Or instead of volatilizing the mercury it can be dissolved out by means of hot nitric acid; be careful to use only nitric acid, as this acid alone will not dissolve gold, but when mixed with hydrochloric acid, the gold is at once dissolved.

To Gild Letters on Marble.—Put on a coat of size, then apply successively several coats of size thickened with whiting until a good face is produced. Let every coat dry and rub it down with fine glass paper before applying the next. Then go over the marble thinly and evenly with gold size. Apply the gold leaf and burnish with an agate burnisher. Several applications of gold leaf should be made to produce a good effect.

To Gild Frames and Woodwork Covered with Leather.—To ornament the sides of a frame with gold or silver leaf, dust some finely powdered rosin over the surface of the leather, then lay on the gold or silver leaf and apply (hot) the letters or impression you wish to transfer; finally dust off the loose metal with a cloth.

No. 2. First wash over the cover with clean gum water, then put on two coats of white of egg, being beaten to a froth and allowed to subside into a clear liquid; a little ammonia may be added. To gild, spread a leaf of gold on the gilding cushion and cut it into strips about one-fourth of an inch wide. Heat the tool until it is just hot enough to fizz under the wet fingers; if it sputters it is too hot and will burn the leather; touch its edge with a rag slightly moistened with sweet oil and with the same rag rub over the part of leather to be gilt. Roll the tool softly on



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the strips of gold, which will adhere to it; when enough is taken up roll it with a heavier pressure along the place to be gilt, and the gold will be transferred to the leather. The excess can be wiped away with a rag.

A size for gilding and bronzing is made by a combination of asphaltum, drying oil, and spirits of turpentine. A size for cloth and silk may be made by taking a little honey mixed with thick glue; reduce this to a workable consistence, which will give a fine bright lustre.

A varnish for gilding is compounded by mixing 4 parts of beeswax, 1 part of verdigris and 17 parts of sulphate of copper, or else 4 ounces of beeswax, 1 ounce verdigris, 1 ounce of red ochre, and 1 ounce alum. These varnishes are used to give color to water gilding.

To Gild Polished Steel.—Dissolve pure gold in aqua regia, evaporate gently to dryness, so as to drive off the superfluous acid, and redissolve in water and add three times its bulk of sulphuric ether. Allow it to stand for 24 hours.

Lacquer or Varnish for Drawings.—Dissolve 45 parts of gum dammar in 270 parts of acetone (wood spirits or methylated spirits) and mix 60 parts of this solution with 45 parts of thickly fluid collodion.

To Fix Indian Ink on Paper.—Analysis has revealed the fact that genuine India ink contains animal glue, and as bichromate of potash converts glue into a substance insoluble in water, the addition of a small quantity of bichromate of potash mixed with the ink will prevent water obliterating lines drawn with such ink, provided that they have been exposed to sunlight for some hours.

Liquid Indian ink consists of the addition of a little glycerine to the ink, but too much must not be used, or it will not dry. Keep in corked bottles to exclude air.

Lithographic, Writing, and Drawing Ink.—Ingredients: Tallow, wax, soap, shellac, equal parts and Frankfort black sufficient to color. This forms an excellent ink for drawing on stone.

For transfer paper the following proportions of the ingredients are better: 4 ounces tallow, 5 ounces wax, 4 ounces soap, 3 ounces shellac. Black pigment (Frankfort or lamp black) about half the quantity. This is used for stone lithographic ink. The fire should be clear when preparing lithographic inks, but not dying out, as the operation requires some time; a gas stove is excellent. After melting the wax and the tallow, put in the soap in small pieces at a time, allowing the water contained in the soap to escape. This is known by the cessation of the ebullition which follows the addition of the soap. When the soap is dissolved in the wax and tallow, the heat must be continued until the dense light-colored fumes passing off can be ignited upon the application of a light. If the flame be two or three inches high, the saucepan may be removed from the fire, when the burning will probably be continued without further application of heat to the bottom. Stirring with a rod will facilitate the passing off of the vapor. It must be burned until the 12 ounces are reduced to nearly 8 ounces, then put out the flame and add the shellac a little at a time, taking care that it does not boil over. Add the black pigment. Ink that is not sufficiently burned becomes thick and slimy on standing for two or three hours after mixing with water. Place a gram or so of the ink in a saucer and drop upon it a little distilled water, watch it for a few seconds and notice whether the ink becomes lighter in color. If it does, it is a sign that the burning has been insufficient. Heat it again and allow the white fumes to pass off for a few minutes without catching fire. Try the ink again. Cast it into sticks for convenient use. Considerable difference of opinion appears to exist as to

the quantity of black to be used. It is variously stated at from one-sixth to one-twentieth of the whole. It is better to err on the side of putting too little than too much black, because the former can be easily remedied. The black pigment must be ground fine. If it is ground up in turpentine and cautiously added to the ink the heat will vaporize the turpentine. If it is added in dry powder, there will be considerable difficulty in diffusing it through the mass.

Plate Transfer Ink.—The making of retransfer ink for taking impressions from copper plate is conducted in the same manner as that for writing and drawing. In the following recipes it is preferable to burn only the first three ingredients by setting them on fire after they attain sufficient heat to do so. For the quantities first named they must burn for 15 minutes. If after the other ingredients are melted the ink is too soft it is best not to set them on fire, but to keep up the heat until the necessary degree of hardness is arrived at. Melt the ingredients in the order in which they are set down.

1. Tallow 4 ounces, wax 4 ounces, soap 4 ounces, shellac 4 ounces, pitch 4 ounces.

2. Varnish 2 ounces, tallow 1½ ounces, wax 4 ounces, soap 3 ounces, shellac 5 ounces, pitch 5 ounces, lampblack 2½ ounces.

3. Varnish 8 ounces, tallow 10 ounces, wax 16 ounces, soap 8 ounces, shellac 14 ounces, pitch 7 ounces, lampblack 2 ounces.

4. Tallow 8 ounces, soap 4 ounces, wax 8 ounces, shellac 4 ounces, lampblack 1 ounce, Venice turpentine 8 ounces, Burgundy pitch 8 ounces. When varnish is employed that should be burned also.

Lithographic Inks.—1. One part lampblack, 4 parts soap, 12 parts wax, 2 parts tallow.

2. One part lampblack, 4 parts soap, 12 parts wax, 4 parts shellac.

3. One part lampblack, 4 soap, 8 tallow, 4 shellac.

4. One lampblack, 4 soap, 8 wax, 4 shellac.

5. One lampblack, 4 soap, 8 wax, 4 tallow, 4 shellac.

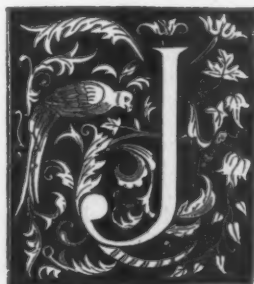
6. One lampblack, 4 soap, 8 wax, 2 tallow, 4 shellac, 3 mastic resin, 1 Venice turpentine.

7. One part lampblack, 4 soap, 2 wax, 6 tallow, 3 shellac, 5 mastic.

Autographic Ink.—Eight ounces white wax, 2 to 3 ounces curd soap, melt. When well combined by stirring during the heating, add 1 ounce lampblack. Mix well and heat it strongly. Then add 2 ounces shellac and again heat it strongly; stir well together, cool a little and pour it out as before. With this ink lines may be drawn of the finest to the fullest class without danger of it spreading and the copy may be left for years before being transferred and then the ink is as good as if freshly made.

Backing Maps, Drawings, etc., With Muslin.—Stretch the muslin on a wooden stretcher by tacking it round the edges, and then having painted the backs of the map or drawing evenly with a thin coat of boiled starch or flour paste, lay the map on the stretched fabric, laying it smoothly and evenly, avoiding wrinkles. Lay a piece of clean paper on the face of the map and then smooth it by rubbing the hand all over it, then leave the map to dry. To avoid wrinkles or puckers, lay the paste on the map a few minutes to soak in, then as the paper dries, it will contract after having expanded by the moisture, and then lay smoothly and evenly. As an agglutinant, glue size is a good one, or raw flour rubbed up smooth in thin glue water.

Varnish for Maps and Drawings.—Into a quart of methylated spirits put 4 ounces sandarac resin, 2 ounces shellac, 1 ounce gum benzoin, 1 ounce Venice turpentine; color red with a little dragon's blood or yellow with saffron digested in the spirit beforehand or during the dissolving of the resins; strain or let it settle for a week or two before use. First size



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the paper with a solution of glue or isinglass or else use a varnish made by dissolving 5 ounces mastic resin, 2 ounces sandarac resin, 1 ounce of camphor in 16 ounces methylated spirits.

A much simpler varnish is made by dissolving 1 part by weight of Canada balsam in 2 parts by weight of turpentine. Be sure of sizing the paper evenly and with a size solution of the proper consistence.

To prepare paper to take oil or water colors, dissolve 3 ounces gum tragacanth in 30 ounces of water and strain it through gauze; stretch the paper on a board, and then lay on the above mucilage smoothly. When dry such surface can be painted on with either oil or water colors.

To remove creases from drawings or engravings, lay the drawing face downward on a sheet of smooth white paper and cover with another sheet slightly dampened. Iron with an iron moderately warm.

To prepare parchment or greasy paper for writing on, mix 1 ounce ox-gall, 2 ounces common salt, and one gill vinegar and add a little of this compound to the ink or rub the surface of the paper with it.

To paste parchment to parchment gum arabic is useless, therefore the following process is used: Moisten the surface of that part of the paper which is to be joined with spirits of wine or brandy, then apply the glue or paste. A firm joint is made by inserting a piece of very thin paper between the surfaces of the parchment paper.

Transfers to Boxwood for Engravings.—Soften the prints with a solution of potash or lye and then, by means of heavy pressure, they are transferred to boxwood and then engraved by hand.

Varnish for Drawings.—Put a drop or two of acetic acid in the ink and when the drawing is dry varnish with mastic varnish.

H. C. S.

ZINCO-TYPOGRAPHIC ETCHING

In biting zinc plates in relief, the acid generally used is nitric of different degrees of strength, according to the nature and state of the work. A German authority recommends for the first relief etching nitric acid and 30 to 40 drops to 100 grammes of water applied for five minutes. For each subsequent etching 8 to 10 drops of acid are added for each 100 grammes of water and the time is increased by degrees for five to fifteen minutes.

For the final etching of the broad lights, 4 parts hydrochloric acid, 1 part nitric acid, and 16 parts water. To soften down the ridges between the lines, the plate is inked and dusted as before and etched with dilute nitric acid at 5 per cent., applied for about a minute, and the inking, dusting, and etching repeated as often as may be necessary.

According to another authority, the first two bitings are given with 1 part nitric acid to 40 of water, the first biting lasting two minutes, the second four to five minutes; the acid is made stronger for each successive biting.

A French authority gives a first biting with nitric acid at 2 per cent. for two or three minutes, adding about the same quantity of acid for five successive bitings, gradually increasing the time. After the first five bitings the plate is thoroughly cleaned, strongly heated, well inked again with a harder ink, and rebitten with acid as strong as the last used; the operation is repeated for four more bitings, using less heat and biting less and less each time. The last bitings are for smoothing off the edges of the lines.

The English authority, Abney, in his instructions in photography, gives the following process: Having made the transfer in the usual way and dusted it with resin, flood the surface of the zinc plate with a 10-grain solution of sulphate of copper, which precipitates cop-

per on the uncovered parts and forms a copper zinc couple. It can then be etched with very dilute acid—1 part hydrochloric acid, 500 to 700 parts water. This is continued in a rocking trough, kept constantly in motion. The first etching takes about twenty minutes. The plate is then washed and dried, dusted and coppered again, and then etched with acid twice as strong, the operation being repeated as often as may be necessary.

Deep Etching.—For simple etching on zinc another English authority, Dr. Seymour Haden, recommends 1 part acid to 3 of water, or hydrochloric acid 10 parts, chlorate of potash 2 parts, water 88 parts. Dissolve the chlorate of potash in half the water (boiling) and mix the hydrochloric acid with the remainder. The two solutions are added together for use.

Etching Varnish.—No. 1. 2 ounces white wax, 1/2 ounce black pitch, 1 1/2 ounces Burgundy pitch.

Melt together, add by degrees powdered asphaltum 2 ounces and boil the whole until a drop, when taken out on a plate, will break when cold by being bent double two or three times between the fingers. It must then be poured into warm water and made into small balls for use.

No. 2. Collot's hard varnish consists of equal parts of linseed oil and mastic resin melted together by heat.

No. 3. While the same authority's soft etching varnish consists of 4 ounces linseed oil, 1/2 ounce gum benzoin, 1/2 ounce white wax boiled until reduced one-third of its bulk.

Process of Etching.—The following simple description will be serviceable to the tyro:

For copper plates, two preparations are required. 1. The mordant, composed of hydrochloric acid 100 grains, chlorate of potash 20 grains, water 880 grains; the water is to be warmed and the chlorate of potash perfectly dissolved in it first, then the acid is added, the common muriatic acid (i. e. hydrochloric acid) of commerce must not be used; it gives off intolerable fumes, and is of a deep yellow color. The proper form of the acid for etching does not fume, and has a very slight odor when mixed with water.

2. The ground for the copper plate, consisting of a solution of yellow beeswax in turpentine, decanted until no sediment remains; the solution should be clear and of a bright yellow color; add one-sixth of its volume of Japan varnish.

To prepare the plate, clean the surface with engraver's emery paper, then pour a small quantity of the mordant into a shallow porcelain boat, leaving it until the surface darkens all over; if any spots remain bright it is a sure sign that the plate is greasy, in which case the grease must be removed. Then when the plate is uniformly dark, wash and dry it and pour on a little of the ground, so that it covers the surface all over. Let it dry for twelve hours, then apply a second coat of ground and without waiting for it to dry, smoke the surface with twisted tapers, holding the plate upside down. Let it dry and the plate will be ready for etching on. Etching needles can be made of ordinary sewing needles, with points of different sharpness, set in wooden handles. A more satisfactory kind, however, consists of a bar of steel about the thickness of one's little finger in the middle, tapering to a point at each end; these needles are more easy to work with, as the weight of the needle, or rather bar, is enough to penetrate the wax coating on the plate, and the hand is left at liberty to draw freely. The needles can be sharpened on a sharpening stone. Now proceed to draw on the plate, taking care that the needle goes through the wax and touches the plate; take care also that your nail does not remove the ground, or there will be a line where you do not want one. It is a good plan to have a

piece of board with a hollow about one-fourth of an inch deep sunk in it of slightly larger dimensions than the copper. Place the plate in this and have a flat piece of wood like a drawing ruler, which you can place across the hollow so that you can etch any part of the plate without fear of damaging the ground. Draw all the darkest lines first; then immerse the plate in the bath containing the mordant for three hours, take it out, dry it with blotting paper, taking care not to push the wax back into the lines you have drawn; draw the next darkest lines, put the plate in the bath for one and a half hours, dry it again; draw the lighter lines, put it in the bath for three-quarters of an hour; dry again and draw the lightest lines, and put in bath for three-quarters of an hour; the lines will then have been bitten for six hours—four and a half hours, one and a half hours, and three-quarters of an hour, according to the darkness you want to produce. Six hours is about the average time for the biting solution, but it requires a longer time in winter and shorter in summer. The ground must now be removed with petroleum, and a proof of the plate must be taken to see if there is anything further required. The etching is much improved by being touched up with a sharp point, filling up gaps you may have left and making the shades blend better. This is done without acid, of course, and is more in the style of engraving. It is termed dry point. Unless you have some experience in copper plate printing, send the plate to a regular lithographer, as it will be a long time before you can print properly.

Zincographic Etching.—The solution most commonly employed for this purpose in use at the ordnance survey office, Southampton, and given by Sir Henry James in his work on photo-zincography, is as follows:

Four ounces of aleppo galls are braised and steeped in 3 quarts of cold water for twenty-four hours, the water and galls are then boiled up together and the decoction strained; the gall water should be about the consistency of cream. One quart of the decoction of galls is added to 3 quarts of the gum water, and to the mixture is added about 3 ounces of phosphoric acid, which is prepared by placing sticks of phosphorus in a closely corked bottle of water, so that the ends of the sticks may be uncovered. The exudation of the phosphorus produces phosphoric acid, which dissolves in the water as fast as it is formed. The etching solution should only just mark a piece of zinc.

In Richmond's Grammar of Lithography the following modification of this formula is given

- $\frac{3}{4}$ pint decoction of nutgalls,
- $\frac{1}{4}$ pint gum water as thick as cream,
- 3 drachms phosphoric acid solution.

Boil $1\frac{1}{4}$ ounces of braised nutgalls in $1\frac{1}{4}$ pounds of water until reduced to one-third; strain and add 2 drachms of nitric acid and 4 drops of acetic acid.

Husnik gives the following:

- 40 parts gum arabic,
- 2 parts sulphate of copper,
- 5 parts gallic acid,
- $\frac{1}{2}$ part nitric acid,
- 1,000 parts water.

Another authority uses

- 100 grains of water,
- 15 grains gum arabic,
- 2 drops nitric acid,

or 4 to 5 drops hydrochloric acid,
10 grains solution of nutgalls.

Another formula is this: Boil about $1\frac{1}{4}$ ounces of braised gall nuts in a pint of water until reduced to one-third; filter and add 2 drops of nitric acid and 3 to 4 drops of hydrochloric acid. For very fine work this may be weakened with water. It is applied for about 1 minute, then washed off and the plate gummed.

FLEXIBLE MOLDS FOR CASTING STATUARY

SOAK eight pounds of glue for 12 hours in a small quantity of cold water, then melt it by gently heating, and stir until froth begins to rise; then add and stir in briskly seven pounds of treacle previously heated; continue to heat and stir the mixture for about half an hour, then pour.

GELATINE MOLDS.

No. 1. Soak three-quarters of a pound of gelatine in water for a few hours or until it has absorbed as much water as it will, then liquefy it by heating; the absorbed water will be sufficient to render it fluid. If the mold is required to be elastic, mix with the liquefied gelatine, 3 ounces of treacle. The gelatine may be rendered insoluble in water by adding a little chrome alum to the liquefied gelatine, while if a saturated solution of bichromate of potash be brushed over the surface of the mold, allowed to become dry and afterward exposed to the sunlight for a few minutes, the surface of the mold will be rendered so hard as to be unaffected by moisture.

No. 2. Soak the best white glue in cold water for twelve hours, then pour off the water and melt the glue in the water it has absorbed. To the melted glue mix as much by weight as the dry glue weighed and keep the mixture heated by aid of a water bath till all the water is about evaporated and till you have left as much in weight as the weight of the dry glue and the glycerine water together amounted to. This compound of glue and glycerine will never clog, always be flexible, and can be used over and over again.

No. 3. A good gelatine mold is made thus: Soak the best white glue for 24 hours in cold water, then pour off the water and melt the soaked glue in a glue pot, and when melted pour the fluid glue upon the object, the latter being incased in a lead or cardboard box. Let it cool for 12 hours, then separate the cast from the object. If the object be a statuette, a thread should be attached to the back and extended out of the molds at both ends so that it may be used for cutting open the mold after it is cooled to permit of taking out the statuette.

Another good material for a mold is this: Dissolve 20 parts of good glue in 100 parts of water and add half pint of tannic acid and $8\frac{1}{2}$ parts rock candy. Oil the object before pouring the mold compound over it.

PREPARATION OF PARAFFIN MOLDS FOR PLASTER CASTS

Prepare the specimen, making it as clean as possible; place on oiled paper in a position that will show it to advantage. Soft projections may be held in position with thread suspended from a frame or from a heavy cord stretched across the room. Paraffin wax melted in a water bath is painted over the preparation with a soft brush, the first layer being put on with single and quick strokes, that the rapid cooling of the paraffin may not cause the brush to adhere to the preparation, thus drawing the soft tissues out of place, until the mold is formed about one-eighth inch thick. When the mold is hard it can be readily separated from the preparation. It is then well washed with cold water. Stir fine dental plaster into cold water to consistency of cream, pour into the mold and out again several times, so that there will be no air bubbles on the surface; then fill the mold and let it stand till hard; place the whole in a vessel containing boiling water until the paraffin is all melted, wash with clean boiling water, and when the cast is thoroughly dry it may be painted with shellac varnish. Casts of any part of the body may be made from a living object if the parts are not too sensitive to bear the heat of the paraffin, which is about 150 degrees Fahrenheit.

SEEN IN THE SHOPS

Who would wear ordinary bone collar buttons when they can have the genuine ivory and three for 25 cents, or, if they are a little larger, 15 cents apiece or two for 25 cents? They are of excellent shape, these buttons, the larger ones with long, slender shanks that make them useful when several button-holes have to be held by one of them.

It is a surprise to go into a place where they make a specialty of goods in ivory to see what a large variety of things there are and at what reasonable prices. Cuff buttons, not links, but a single flat button for each cuff, cost only 40, 50 or 60 cents a pair in the different sizes, three quarters, seven eighths, and one inch in diameter.

Cuff buttons, or any article in ivory, are improved by marking. Engraving a monogram will cost from \$1.50 up to \$3 or \$4, according to size. The simple script is the least expensive. Perhaps cuff buttons are not as much in demand as other things, but toilet articles are delightful. They can be marked in black or in colors. As a rule, blue is used for marking, but brown on the cream is delightful. Monograms carved in the ivory are the most satisfactory, but that is expensive. Carved cuff buttons cost \$3 or \$4.

Here are some of the smaller things that are to be found in the ivory. There are little pocket pin cushions in different shapes, two flat, round, or square pieces of ivory with velvet edges, into which the pins are placed. These cost 65 cents.

Napkin rings are to be found in ivory, and cost from 20 to 50 cents. Carved with a lizard in brown encircling them, they cost \$1.50.

Small white ivory combs can be bought with little handles at the end for the baby for from \$1.25 to \$1.50, or the mustache combs for men cost from \$1.25 to \$2.

Ivory is not used to make a large dressing comb. It cannot be cut with a proper grain to make the teeth less brittle than paper, so the larger-sized combs to go with an ivory toilet set are of tortoise shell with a heavy line of the ivory across the back. The combination of the shell and ivory is excellent. One of these combs, with the ivory backs, costs from \$4.25 to \$6.

Nail polishers, with ivory backs, cost from \$3 to \$7.25.

Small boxes of ivory that might be used for nail powder, cost \$1.25, \$1.50, and \$2.25.

Ivory-backed hair brushes cost from \$6.50 to \$13.25, clothes brushes from \$5.50 to \$8.50, and one can get a hat brush for \$3.25.

It seems extravagance to get a tooth brush with a genuine ivory handle, but they are to be found for from 85 cents to \$1.

Glove stretchers cost from \$3.50 to \$4.75.

Slender little pin trays, the length several times the width, vary in price from \$1.38 to \$5.70.

Ivory-handled buttonhooks are among the attractive toilet articles. With their long, pear-shaped handles, they are comfortable to use, and cost \$1, \$1.25, and \$2.25.

Small nail cleaners of ivory cost as little as 10 cents, and with a file attached, 30 or 40 cents.

Powder boxes require a good-sized piece of ivory, are more or less difficult to make, and cost \$10.50 and \$14. Hand mirrors are also expensive, and take the largest monograms when they are marked. They make one of the handsomest of toilet articles.

An oval jewelry case of ivory with a pale blue—or it may be any color—pin cushion top, costs \$12. A tiny jewel case with cushion top will cost \$3, and little pin cushions made in the same style, but which do not open, for trinkets, cost \$1.25 and \$1.50.

Nice little book marks in ivory cost only 20 cents. These are two thin-pointed pieces of ivory, which can be used to cut the leaves of the book if they are not too heavy. They are fastened together at the top, where there is a hole, through which a ribbon is to be run, the marker tied to the book and the leaf to be marked with the ivory marker slipped over the top of the page.

Here is something for the woman who likes plenty of fine silver. It is a purse with all that is in view a solid sheet of silver. There is a silver hand chain across the top of this, and, with a monogram on one of the silver purse sides, it is a pretty trinket and costs \$12. The sheet of plain silver, which forms the outside of the purse, which is shallow—perhaps 2½ inches deep by 5 or 6 inches long—fastens at the lower side with a regular ball purse clasp. It looks dangerous, but an examination shows that this clasp holds the cover only, and when one side is raised the purse within, of fine seal leather, is revealed, with its own clasp at the top, and inside the various compartments belonging to every well-regulated purse.

In the same form are gun metal purses, with chains of the gun metal. These are small purses, about half the size, not much more than three inches long, but also with the chain for carrying, and in both gun metal and silver. A small gun metal purse will cost \$7.

Fine gold chains are used in the decoration of some of the finer leather purses with excellent effect. One of these has around the edge a narrow ornamental band formed of small diamonds, the sides of the fine gold chains about the size of the small neck chains worn with pendants. In the center of each of the diamonds is a baroque pearl. Another purse has a small ornamental design in gold, linked together by these fine gold chains. This purse is set with pale green stones.

Very pretty is another purse in a brown leather. This has a small vine design in a pretty leaf pattern around the edge, a single round pearl set like a berry here and there on the vine. On the leaves are set several ladybugs of natural size and color.

One of the most attractive of dressing tables is in the mission furniture. There is the regular dressing table top of the dark wood and at the back a square mirror set in a massive frame of the dark oak. On either side of the mirror are sconces holding candles to light it. There is a low shelf just raised from the floor and projecting a little beyond the edge of the table above, and when milady sits in her black oak chair with its sloping arms, she rests her slipped feet upon this lower shelf or standard.

A fifteenth century clock in the mission furniture is a set of shelves for ornaments with a clock set in the center. There is a row of small shelves filling in the corners of the tall clock on either side, these in some places carried around back of the pendulum.

A handsome dressing mirror for a room in which a brass bed is used is full length, two tall and heavy posts of brass supporting it on either side, the mirror oval in form, and with a frame of brass and wood, a line of each surrounding it.

The Pope's last prayer costs 35 cents. This has a picture of the Pope with the prayer in illuminated letters below and the whole mounted on gray paste-board.

Those little rocking chairs with animal sides for the children are quite the most attractive things that are made for the little ones. The animals are designed by Cecil Alden, and the chairs themselves are imported. There are dogs, cats, and roosters larger than life, the two latter painted in natural colors, the cats, one on either side of the little chair, the two tails in air forming the side posts and the head projecting in front, all this on rockers, making something in the

The Art Amateur

nature of a small child's rocking horse. Dogs, cats, and roosters all have most vivacious expressions. The chairs are some of them made with rush seats and others are upholstered and cost \$15. There is a finer chair made of hard wood and the cats in dark green, but they have not the painted faces or the general attractiveness, but cost \$20.

A new style of wardrobe in the fine mission furniture has one of the hunting scenes in colors in the top set with a margin of grass cloth, and the lower part of the door is an openwork with a few lines of the dark oak across and beneath plaited burlap. It costs \$40.

A handsome men's dressing case of the mission furniture is high, has the usual small mirror at the top, and two narrow shelves on either side a little below the top. There is a top drawer, divided by partitions for collars, cuffs, and small articles of men's wearing apparel. Below is a deep cupboard, a feature of which is the door, a pretty little sliding door. Below this again is another drawer, also divided by partitions.

Something new in screens of the mission furniture are those having portraits in the top, one in each fold. The pictures are reproductions in color of fine portraits and oleographs, and are excellent ones. One screen shows the portraits of Wagner, Brahms, and Liszt. Another has Mozart, Beethoven, and Schubert.

A handsome screen all in wood in a rather vivid green shade has on two of the panels, the outside ones, paintings by Louis Rhead. They are two female figures, with delicate shades of blue showing in the draperies.

Those poster panels cost \$2.50. There are attractive ones in colors showing scenes from Dickens. Mr. Pickwick in a runaway is one, and the fat boy going to sleep as he waits to serve at the dinner table is another.

Long straps that are used to fasten cushions to the chairs in the mission furniture can be bought separately. They come in the leather color, red, brown—different colors, and cost 50 cents each. They are made like an ordinary leather belt, only of extra length.

A combined chair and screen is formed of two chairs with rush seats and backs, joined by hinges. These can be turned back at different angles, or put together they form a small high settle and there are narrow screens at either side to form the ends.

A dome-shaped shade of cut glass for an electric light lamp has a fringe of beads. Bead fringes are a feature of all sorts and kinds of shades these days.

Candlesticks of crystal, made with pretty dangles of the same material, are to be found with straight chimneys to protect the candles from draughts. They are useful and not ugly.

A would-be pretty effect is a Delft lamp with a painted shade in which the Delft scenes are repeated. The only trouble is that the color tones of lamp and shade do not always blend and what should be a delight is an abomination.

Many necklaces are of white coral beads. These have a soft, creamy tint, with here and there touches of pink.

Studs in the enameled green clover, the blossom cut out, and not enameled, on a disk, are pretty and cost only \$1.50 each.

Many monograms are seen on plates, cups and saucers, and glassware.

A pretty and popular china is the single rose pattern in Royal Dresden. This has a single rose on the greater number of the pieces, one in the center of each of the plates, saucers, and smaller dishes, with rosebuds around the edges. The effect is bright and attractive, and breakfast sets are much liked in

this design. Royal Dresden is not inexpensive, and one of these sets will cost about \$30. Plates and different pieces are used for parts of a dinner service.

There are delightful effects produced in the pottery pictures in deep rich colors made to represent old porcelain. They have broad frames of dark oak. There are different sizes.

There is nothing better in the way of bonbon boxes at this season of the year than the small trunks.

Now is the time for the women to begin to think of pretty things for the house, for Christmas, wedding gifts, or any of a number of things for which fancy articles may be used. Those little hand-made trays for the table are good for one's own use or for gifts. These are the trays that the decorators make, soft, dull-green plush sides, trimmed with pale gold, and on the bottom under glass in many trays the most delightful French engravings in colors. These engravings are comparatively expensive, but the trays are reasonable, ranging in price from \$3.50 to \$9, according to size. They are round or square and square-cornered, longer than they are wide, and the most useful things for the table to stand vases of flowers upon to protect fine woods or table covers or for any of a dozen purposes. With designs of big pink roses under the glass forming the bottom, they are also attractive.

Desk sets are delightful. Linen taffeta is used for many of these. One pattern of big pink roses and blue bow knots is charming. This has the long case for paper and envelopes, long enough to cross the ordinary desk, the writing pad with the corners of the taffeta, and the long, slender pen tray with the inkstand at one side. This is also trimmed with the gold. This rose pattern taffeta set will cost \$15. In a handsome brocade a similar set will cost \$20, and a set in the plain taffeta without colors, but in good design, will cost \$9.

There is nothing more attractive in these made things and nothing that women like better than boxes. Comparatively inexpensive boxes covered with flowered momie cloth cost \$1.50. These are square and large enough for handkerchiefs, veils, ribbons, or any of a number of things, and they can be obtained in flower designs and colors to match the fittings of one's rooms.

A collar and cuff box which is an excellent scheme of colors has the flowered taffeta on the outside, and is lined with green moire. This costs \$5.

A half-round box with a cover and with a lining in contrast with the outside is \$3.50. This may be used for anything, but is particularly good for jewelry and trinkets.

Small square baskets on the order of waste paper baskets—and this is what they are in miniature—are four-sided, made in the same pretty way, and of dainty materials used in the other things, and cost 50 and 75 cents. They are really most useful, as it is not always convenient to turn to the large paper basket with every torn envelope.

In the small trinket and jewelry boxes of the flowered materials are those in heart and diamond shapes, and they will cost \$2. French engravings finish some of the small boxes.

Glove and handkerchief and veil boxes with weighted covers to keep the contents in place are made of taffetas and brocades, and cost \$3.50, and collarette cases, which are the most useful of the many little toilet cases, cost \$1.50 and always find purchasers.

There are more of those pretty colored French engravings set under transparent celluloid in what are called pin trays. These may be used for many purposes, however, for they are six or eight inches long by half that width. They cost \$1.50.

Some of the best things that have been made in linen taffeta this year have gone to Newport. They

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are shirtwaist boxes. They are made 19 inches by 24, with the flowered taffeta outside, and lined with a blue moreen. They have brass handles, hinges, and locks, with brass clawfeet, and they are made with trays. They cost \$25. All the materials used in the boxes of different kinds are strong and wear indefinitely.

There are small trunks covered with the flowered



Art Academy of Cincinnati. Drawn from Life.
By Earl Chambers, Student, 1903.

brocade, lined with a contrasting color or one that matches. They are quaintly shaped trunks, smaller at the lower part than at the upper, and with the cover rounding. There are brass handles, locks and feet, and a small tray on the inside as in a regular trunk. One of these will cost \$15.

Picture frames made of these handsome brocades are wonderfully popular, and people never tire of them. They are not like the small desk affairs that one sees so frequently, but while they may be used with a standard they are large and round or oval, with nicely plumped sides. The round frames cost \$5 and \$6, and a larger size that is square will cost \$10.

Those little silk cuff links for shirtwaists are always good. The two small plaited buttons with loops of the silk joining them are to be found in different colors to match different waists, but the most generally serviceable and therefore the most economical are the black or white.

The most reasonable kimono this year were those in the dotted Japanese cotton crêpe in delicate colors and white, with bright colored borders down the front and around the sleeves, which sold for \$1. These are shirred on the shoulders.

It is not every woman who knows her dustpans. There are a dozen different kinds, more or less, and there is considerable choice in them, not only in kind, but in price. One can pay 6 cents for a dustpan or 75 and these are only tin. The highest-priced pans obviate the necessity of stooping. The pan is large, with a back raised several inches and bent over the front. There is a place in the back in which a three-foot-long handle is placed. This pan is japanned.

A six-cent pan is small, dull-tinted, and painted. There are pretty dustpans painted in delicate colors, pink and pale green, or there may be a salmon pink

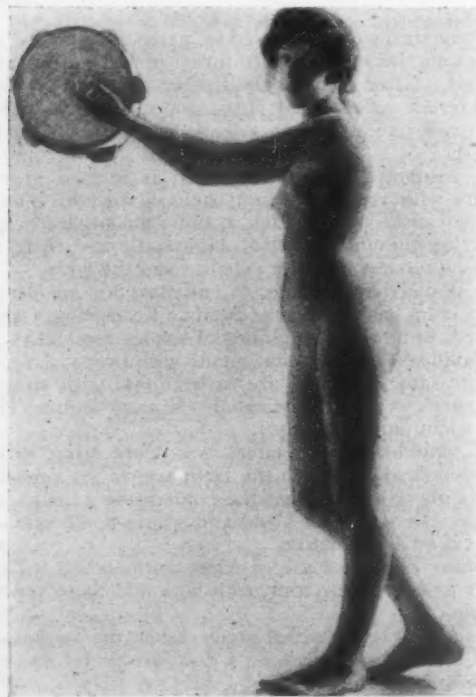
or deep red, and for sleeping rooms with open fires they can be bought to match the furnishings.

The japanned pans are really the most serviceable. There are plain, flat dustpans of this kind which cost 10 cents, others with the pan part crimped at 18 cents, and a dustpan with rather a high back bent over the front to keep the dust from flying will cost 40 cents.

Men say it is the best thing ever invented, and they only cost 48 cents; so that if a really good invisible suspender has been found it is at least worth a trial. They are not unlike the ordinary suspender, with the cross pieces at the back and the straight ones in the front; but the change is in the ends, which are secured to a belt of the suspender material. There is a small metal button on the outside of the belt at the place where each strap is secured, and there are four "velvet grip" metal loops, as many as there are buttons, with pins to fasten them in place. These fasten to the buttons over the negligee shirt—or any other, for that matter—under which the new invisible suspender is worn. An outside belt then becomes only a matter of ornament, and can be worn comfortably loose.

Men nowadays come as nearly as possible to wearing the chatelaine which delights the feminine heart by its numberless trinkets. To his key chain the man hangs anything he might lose—a knife, very likely, and certainly a matchbox of silver. Knives with handles of silver and gold have a ring at the end for the key chain. A handsome silver-handled pocket knife, made of the best silver, showing a good hall-mark, can be had for \$4.25. One of gold will not cost less than \$17.50.

Some of the smaller matchboxes are perfectly oval in shape, and but for the line across showing where the cover raises might be taken for lockets. Others in the plain heavy silver are of the more usual shape,



Art Academy of Cincinnati. Drawn from Life.
By A. L. Bairnsfather, Student, 1903.

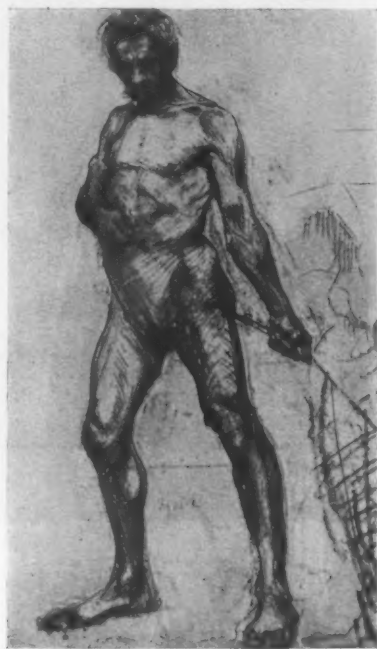
a couple of inches or more long by about half the width, with well-rounded corners. All of these are to be found with the silver ring at the top.

Many of the men's key chains are long enough to wear around the waist. One, which is an attractive

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chain, has what is known as the braid mesh, the silver closely woven over a cord in the center. This is one of the softest and most flexible. One of these to go around the waist and then into the pocket will cost \$6.50. Other chains are of the regular links in varying sizes, and will cost from \$4 to \$12.

A key ring of silver that is popular, particularly at the holiday season, has an initial at the opening of the ring. These are of heavy silver, and cost \$3.



Art Academy of Cincinnati. Drawn from Life.
By Herman Wessel, Student, 1903.

Nothing is more attractive for either match or cigarette cases for men than those of gun metal with the monogram set on in silver. In some of these it is put on in comparatively large letters in the center of the body of the case, but prettier than this is a cigarette case which has on one side of the cover a small monogram in silver. It stands out distinctly on the gun metal, but is free from that aggressiveness monograms in metal sometimes have.

One of the things that have been popular this season has been the cocktail trays with sporting scenes in the bottom. The tray is a foot or so in length, with the frame of dark wood, the bottom of glass, with the hunting scene beneath, making the tray useful as well as ornamental. At the back of the tray is a tall silver standard, formed of heavy silver wires or rounded bands, these holding six tall-stemmed cocktail glasses. They are of the finest glass, and give a delightful silvery sound when touching each other or the silver standard. The tray with glasses costs \$45.

A cocktail set which is used for making the beverage is apparently more elaborate and costs less. In a case is a tall silver cup, a silver strainer with a handle to put over it in pouring out the liquid, the small silver measuring cup and two simply cut glass bottles with silver stopples. The set is \$42.

The hunting man takes all his paraphernalia when he is going to a hunting lodge or whatever is its equivalent in this country, and among the other things the bootjack for removing his hunting boots. This is an adjustable affair that may be folded into convenient space. The heel part is faced with buckskin that the boots may not be scratched, and the hooks

for drawing on the boots are fitted into the jack ready for use.

One of the most attractive of the hunting pins for the man are the lead bars made in silver and enamel. A scarfpin in this design will cost \$12.50. There are not many parts of a riding or driving outfit that are not to be found on scarfpins.

Only twelve of them were made, so they are bound to be novelties. They are little picnic sets, a knife and fork to carry in the pocket. Closed, each piece is about the size of one of the flat pocket pencils, and the knife or fork, pulling out at the end, will make them twice the length. There is a small snakeskin case, opening at one end, which will hold them both, and is of convenient size to slip into the vest pocket. It is one of the most useful little things ever made for the purpose, and costs \$2.25.

A small trinket in silver which is useful and convenient is a silver pencil. It is attached by a five or six inch silver chain to a small silver paper cutter.

Among the finest and prettiest handkerchiefs in colors are those in solid colors with a little line of white along the edge in some simple and fancy design. These handkerchiefs come in pale pinks, blues, and lavenders, and the edge is finished with a little fine embroidery.

Big screens, with the tops higher in the center, and curving down at the sides, come in four folds, covered with pictured tapestry showing pastoral scenes, one scene covering the entire screen.

Those animal head parasols—dogs, cats, parrots, and monkeys—which have been \$10 and more, are selling now, with the parasols in delicate colors, for \$3.75.

Yale College boys can have toothbrushes with a blue Y on the handle by paying 35 cents. Other colleges seem to have been neglected in this respect.

Nice little handkerchiefs with the center of really fine and sheer linen have narrow hems with dots or blocks of colors on them, some in red and others in blue, and cost 12½ cents apiece.

Small birch bark picture frames, with glass in the front and made up with bright-colored worsteds, cost 25 cents each.

So do Indian paddles, some of them done in bright colors and others done in burnt work, with Indian heads on the ends.

Penwipers, as large as a note-size envelope, with a reclining Indian on the top, also cost 25 cents.

There are always dustpans of brass, which come with brass fire sets, which may cost anything.

Zarapes are the Mexican shawls, which come in all sorts and combinations of gay colors and cost from \$5 to \$60. They make delightful couch covers and portières.



Art Academy of Cincinnati. Wood Carving.
By Miss Alice Danks, Student, 1903.



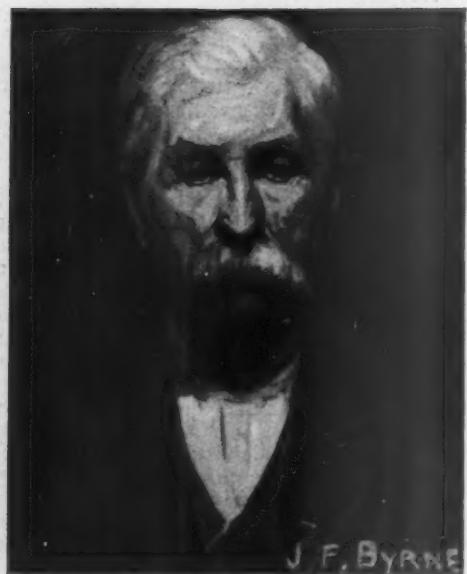
Painted from life by Miss Edith Noonan.



Painted from life by W. E. Bryan.



Painted from life by Vernon B. Finley.



Painted from life by J. F. Byrne.



Painted from life by W. E. Bryan.



Painted from life by Vernon B. Finley.



Composition by F. M. McClain.



Painted from life by F. M. McClain.

Work of the students
of the Art Academy of
Cincinnati, 1903.

TO GILD THE EDGES OF BOOKS

Put the books into the press straight and on a level with the cheeks of the press between cutting boards, the boards of the book being thrown back. Screw up the press very tightly and chisel off any of the cutting boards that project. If the paper is unsized or at all spongy, size the edge and leave it to dry. These points can be ascertained by wetting a leaf with the tongue; if spongy, the moisture will sink through as in blotting paper. Scrape the edge quite flat and perfectly even, scrape every part equally, or one part of the edge will be hollow or perhaps one side scraped down, and this will make one square larger than the other. When scraped quite smooth and evenly paint the edge with a mixture of black and thin glue water, and with a hard brush well brush until dry. Next cut the gold on the gilder's cushion; lift a leaf out of the book with the gilder's knif, lay it on the cushion, breathe gently on the centre of the leaf and lay it flat; it is then easy to cut. Next glair the edge of the leaves evenly and taking up the gold by means of a piece of paper greased slightly by lightly passing it over the hair, lay it gently on the edge which has been glaired. When the whole edge or end is done, allow it to get perfectly dry; two hours this will occupy. Before using the burnisher on the gold itself, some gilders lay a piece of fine paper on the gold and gently flatten it with the burnisher, when dry it becomes dull gilt. If required to be bright, a waxed cloth should be gently rubbed over the surface two or three times before using the burnisher. The beauty of burnishing depends upon the edge presenting a solid and uniform metallic surface, without any marks of the brush.

GILDING LETTERS ON BOOKS

THE gilt lettering on the backs of books is done by using as an agglutinant the white of egg, with which the leather back is varnished, allowed to dry, and then a strip of gold leaf put on the place where the letters or ornaments are to be placed. The letters used are the usual printer's type (they must be new and perfectly free from printing ink). They are heated a little above the boiling point of water, which is easily tried with a wet finger, and then they are pressed on the wet gold leaf for a few seconds only, when the heating of the albumen or white of egg under it fixes them to the leather of the book. The ornamental figures are commonly made of brass and manufactured for the use of bookbinders, while the type is screwed in an appropriate brass or iron holder with wooden handle. The back of a well bound book being always round, the proper way of putting on the gilded letters and ornaments require a certain way of manipulation, which it is best to acquire by visiting some good bookbinder's shop so as to get all little details. As the sides of books are flat, it is best to put all letters and ornaments under a press. The type is put up in a proper form, it is heated, put under the press with the varnished side of the book covered with gold leaf on the right place, and the press screwed down. Sometimes the binder puts the strip of gold leaf on the face of the type in place of on the book. This is equally as good and sometimes preferable.

Gilding on Calf and Sheep Skin.—Wet the leather

with the white of eggs; when dry, rub it with your hand and a little olive oil; then put the gold leaf on and apply the hot iron to it; whatever the hot iron shall not have touched will go off by burnishing.

To Gild on Cotton.—Cover the cotton with glue or size, dry and then coat with a thick solution of parchment, size and dry again before applying the gilding.

FRENCH ENGRAVERS AND DRAUGHTSMEN OF THE XVIII. CENTURY, by Lady Dilke. In the opening chapter the author points out how much more difficult it is to give a systematic account of French engravers and draughtsmen in the eighteenth century than to write of the painters, the architects, the sculptors, and the decorators. To treat of them chronologically or to break up their work into sections according to the subject, would be to give the volume the character of a text-book—useful, perhaps, but unreadable. Lady Dilke has therefore throughout selected the artist in each division who has impressed her as a typical personality, and who represented special tendencies connected with the life of the day, and whose work still existing could be treated in some detail, and has grouped around him others who appear less marked in character or who present features which may be emphasized by way of contrast. The volume is divided into twelve chapters and an appendix. The first chapter being devoted to the Comte de Caylus, and the great amateurs. The Comte, who exercised during the early part of the century an extra influence on every branch of art, was specially connected with engraving. His close alliance with Mariette, carries us naturally to the consideration of that famous printseller, collector and publisher, who, if he engraved little, bought and sold a great deal. In conjunction with de Caylus, Mariette exercised an authority with which as long as they lived every dealer, draughtsman, and engraver had to reckon. In this connection Basan, whom Mariette appointed to deal with his collections, can't be overlooked. These men form the background for the activity of others, but their influence was contested even during their lives by the growing power of Cochin, fils, who, backed by Marigny, exercised a vigorous direction in his name. When we come to the engravers and draughtsmen proper, the first thing that strikes us is their marvellous power of drawing, due to the severe studies of which they possessed the wholesome tradition. If we turn to those men who devoted themselves to *pièces historiques*, the name of Laurent Cars stands first, and his character and connection with business may be contrasted with the character and business of his younger rival, Le Bas, out of whose workshop went nearly all the vignettistes and engravers of the "*estampe galante*," to which a chapter is devoted. The concluding pages are devoted to a short account of the relations of engravers to the Academy of Painting and Sculpture, with the suppression of which and the proclamation of the "*Commune des Arts*" this work ends. There are fifty full-page illustrations of engravings, the frontispiece being "*La Revue de la Plaine des Sablons*." With this volume ends the series, in which the author has sketched the leading features of French art in the eighteenth century, and traced the actions of those social laws under the pressure of which the arts take shape just as dogma crystallizes under the influence of preceding speculation. The Macmillan Company, \$10.00.

BOOK REVIEWS

THE CALL OF THE WILD, by Jack London. All those who have read it believe that Jack London's new story, "The Call of the Wild," will prove one of the half dozen memorable books of 1903. This story takes hold of the universal things in human and animal nature; it is one of those strong, thrilling, brilliant things which are better worth reading the second time than the first. Entertaining stories we have in plenty; but this is something more—it is a piece of literature. At the same time, it is an unforgettable picture of the whole wild, thrilling, desperate, vigorous, primeval life of the Klondike regions in the years after the gold fever set in. It ranks beside the best things of its kind in English literature.

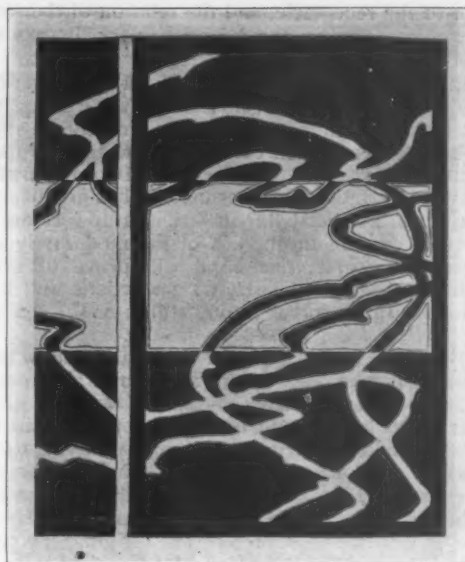
The tale itself has for its hero a superb dog named "Buck," a cross between a St. Bernard and a Scotch shepherd. "Buck" is stolen from his home in Southern California, where Judge Miller and his family have petted him, taken to the Klondike, and put to work drawing sledges. First he had to be broken in, to learn "the law of club and fang." His splendid blood comes out through the suffering and abuse, the starvation and the unrelenting toil, the hardship and the fighting and the bitter cold. He wins his way to the mastership of his team. He becomes the best sledge dog in Alaska. And all the while there is coming out in him "the dominant primordial beast."

But meantime, all through the story, the interest is almost as much in the human beings who own "Buck," or who drive him, or who come in contact with him or his masters in some way or other, as in the dog himself. He is merely the central figure in an extraordinarily graphic and impressive picture.

In none of his previous stories has Mr. London achieved so strong a grip on his theme. In none of them has he allowed his theme so strongly to grip him. He has increased greatly in the power to tell a story. The first strong note in the book is the coming out of the dog's good blood through infinite hardship; the last how he finally obeyed "the call of the wild" after his last and best friend, Thornton, was killed by the Indians. (The Macmillan Company, \$1.50.)

WITH THE TREES, by Maud Going. Miss Going's fascinating, untechnical studies of flowers have had a wide sale. In this book she writes of the trees with the same charm of style which has marked her previous books. The books are excellent from a botanical standpoint and the best of reading besides. The botanical names of the flowers are given, but the groups and families are not classified under unpronounceable terms. In a word, the book consists of tree biographies, with many charming little woodland incidents thrown in. Like all of her books, this one is excellent country or park company. Interesting chapters are those devoted to seed time and sowing, the life of the leaves, and the work of the leaves, and late blooming trees. There are forty illustrations. (The Baker & Taylor Company, \$1.00.)

THE ONE WOMAN. Thomas Dixon, Jr., who has now written his second novel, is becoming more famous as a novelist than he has been as a lecturer, though he is probably the best-paid lecturer in this country. This photograph shows Dr. Dixon at work in a log cabin in an obscure corner of his large tide-water estate in Virginia, where he chooses to find seclusion to write. His first novel, "The Leopard's Spots," is called the twentieth century counterblast to the nineteenth century "Uncle Tom's Cabin," and it is still selling at the rate of one hundred thousand copies a year. In "The One Woman" he has di-



Art Academy of Cincinnati. Cover Design.
By Miss Lillian Whitteker, Student, 1903.

rected sledge-hammer blows at Socialism and divorce and the accompanying evils. It does not take a Sherlock Holmes to see that the author had some real people in mind when he created the main characters. Miss Jeannette L. Gilder says it is a tremendous love story.

TRUE BIRD STORIES, by Olive Thorne Miller. The author of this charming book on bird life establishes a bird room for stray birds, and her description of the different birds who accept of her generous hospitality is exquisite in its tenderness and sympathy. Reading those true tales, which give us a direct and personal insight into bird life, we find that they are very human in their likes and dislikes, and are not without the power of reasoning things out to their own satisfaction. A color plate of a chewink adorns the frontispiece, while throughout the book are illustrations of the bluebird, bluejay, baby robin, oriole, cardinal, English sparrow, whippoorwill, wood thrush, etc. (Houghton, Mifflin & Co., \$1.00.)

THE FLOWER BEAUTIFUL, by Clarence Moore Weed. The author starts out with an interesting chapter concerning the relation of the flowers to one another, followed by chapters on the relation of the

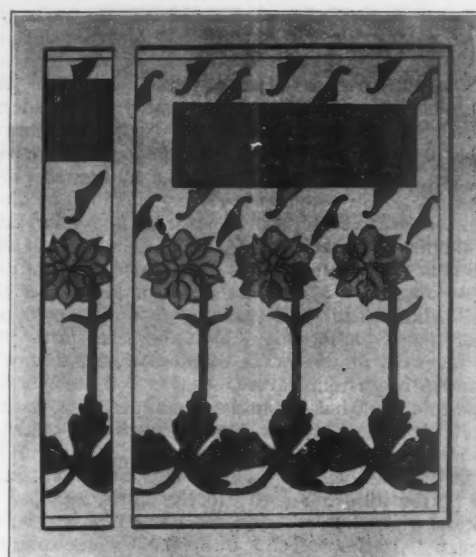


Thomas Dixon, Jr., the Novelist.

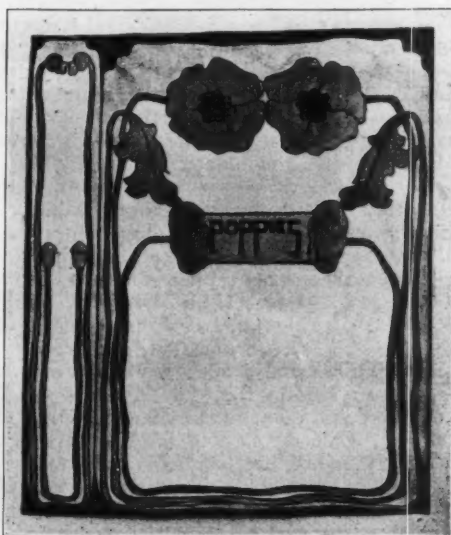
The Art Amateur

flower to the receptacle, and the relation of the same to its environment. Vases and jars for flowers are described, also jardinières and their uses. An instructive chapter is that which tells of the flowers to use for the dinner table, and the flowers of spring, summer and autumn. The book is copiously illustrated with vases, each containing the flowers most suitable; for example, a delightful Mexican bowl is filled with marigolds, while crimson tulips are fittingly displayed in a reddish Japan jar. As flowers are in daily use, even in the homes of the moderately circumstanced people, this book will prove of great benefit to those who desire to get artistic and harmonious results. (Houghton, Mifflin & Co., \$2.50.)

WOOD. A Manual of the Natural History and Industrial Applications of the Timbers of Commerce. By G. S. Boulger, F.L.S., F.G.S., F.R.H.S., A.S.I., professor of botany and lecturer on forestry in the City of London College and formerly in the Royal Agricultural College; author of "Familiar Trees," "The Uses of Plants," etc. With 82 illustrations and a bibliographical appendix. Contents: Part I. Of Wood in General—Chapter I. The Origin, Structure, and Development of Wood, and Its Use to the Tree—



Art Academy of Cincinnati. Cover Design.
By Miss Harriet McClellan, Student, 1903.



Art Academy of Cincinnati. Cover Design.
By Miss Charlotte Griffith, Student, 1903.

Chapter II. The Recognition and Classification of Woods—Chapter III. Defects of Wood—Chapter IV. Selection, Seasoning, Storage, and Durability of Woods—Chapter V. The Uses of Woods—Chapter VI. Our Supplies of Wood—Chapter VII. Testing Wood—Part II. Woods of Commerce. Their Sources, Characters, and Uses (about 750 varieties are described)—Appendices: I. Explanation of Some Terms Used with Reference to Converted Timber, etc.—II. The Microscopic Examination of Woods—III. Select Bibliography—IV. Plates of Sections of Common Timbers. There are 82 illustrations and a bibliographical appendix. (Longmans, Green & Co., \$2.60.)

IN view of the promised revival of interest in "The Light That Failed," owing to the forthcoming production of the dramatization of Kipling's story, Doubleday, Page & Co. have brought out a new edition of the book, illustrated with scenes from Forbes Robertson's presentation of the play. The story appears in

its complete form. The play, on the contrary, ends happily, as the story did in the first edition, printed in 1891.

MAKING A HOUSE BEAUTIFUL.

PRINCIPLES OF HOME DECORATION, by Candace Wheeler, shortly to be issued by Doubleday, Page & Co., is said to be a comprehensive study of beauty in house interiors, based on principles of art. The book deals with underlying laws, with beautiful examples of successful instances. The study as a science is expected to be helpful to decorators, but its chief purpose is to aid homeseekers whose range of experiment has not been wide enough to warrant successful practise.

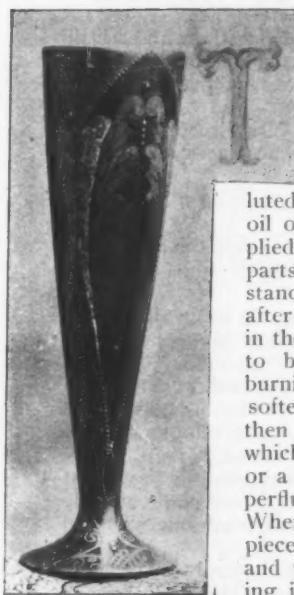


Art Academy of Cincinnati. Wood Carving.
By Miss Alice Danks, Student, 1903.



THE KERAMIC DECORATOR

TO GILD CHINA AND GLASS



THIS may be accomplished either by the use of an adhesive varnish, or by heat. The varnish is prepared by dissolving in hot boiled linseed oil an equal weight of either amber or copal resin, which should be diluted

with a sufficient quantity of oil of turpentine so as to be applied as thin as possible to all parts to be gilt. Let the article stand undisturbed for 24 hours after varnishing and then heat it in the kiln or oven until so hot as to be scarcely handled without burning the fingers. The heat softens the varnish, which is then ready to receive the gold leaf, which may be applied with a brush or a pledget of cotton and all superfluous portions brushed off. When cold, burnish by placing a piece of paper between the gold and the burnisher. Where burning in is practised, the gold, reduced to a powder, is mixed with

anhydrous borax (ground), moistened with a little gum water, and applied to the clean surface with a camel hair pencil. When quite dry the article is put into a stove heated to about the temperature of an annealing oven, the gum burns off, and the borax, by vitrifying, cements the gold with great firmness to the surface.

To prepare gold lustre for china painting, dissolve 2 drachms of gold in $1\frac{1}{2}$ ounces of aqua regia (i. e., a mixture of nitric acid 1 part and hydrochloric acid 3 parts), or else dissolve this weight of perchloride of gold in water, add 6 grains of metallic tin and enough aqua regia if required to dissolve it. Make a mixture of balsam of sulphur and oil of turpentine by stirring up 20 grains of the turpentine with $\frac{1}{2}$ drachm of the sulphur, and pour the above gold solution into it; as the mixture stiffens, add $\frac{1}{2}$ drachm oil of turpentine and mix. For a bright effect use more gold and for a violet tinge more tin.

To prepare the balsam of sulphur boil together in a closely covered vessel in a good draught, 1 part of flour of sulphur and 4 parts of oil, until the mass thickens.

Methods of Gilding Glass.—Thoroughly clean the glass, then take some very weak isinglass size and while warm float the glass where you want the gold to be laid with the size and a soft brush; then lay the gold on with a golden tip, previously drawing it over the hair of your head to cause the gold to adhere to it. Tilt the glass aside to allow the superfluous size to run away, then let it dry, and if it does not look sufficiently solid upon the face, give another layer of

gold the same way. Where the black lines are to show, take a piece of pointed firewood cut to the width the lines are needed, and with a straight edge draw a line with the piece of wood, which, if made true, and smooth, will take the gold off clean, and so square and sharpen up all the edge lines, and when this is done give a coat of Brunswick black thinned with a little turps, and the lines will show black, and it will preserve the gold. Try a small piece first so as to get all in order.

No. 2. Put 2 parts of isinglass into a pan with 3 parts of water (both by weight), and let the mixture simmer over the fire for about an hour, then take it off the fire and add 2 parts of rum and let it cool. Clean the glass with camel's hair tip, set the glass upon its edge, the liquid will run from beneath the gold, and in less than twenty minutes you will have a burnished plate. When dry, rub lightly with fine cotton; if there are any spots not gilded, gild them. Draw your design on paper, perforate your lines with a needle, put your paper next the gilded side with the reading the wrong way, dust through the holes with a rag of whiting, lift off the paper and the design will be marked off. If you wish the letters left clear black, cut round the letters with yellow paint, paint



all over but the letters, wash off the gold with water, then paint all over black. If you want the letters gold, paint them yellow and wash off the superfluous gold, then paint all over black.

No. 3. The proper flux for gilding glass by heat is anhydrous borax, the real gilding being effected by the heat. For this purpose a solution of gold in aqua regia, or perchloride of gold, is precipitated by potash or green vitriol, a finely divided powder (brown) consisting of metallic gold. This is washed, dried, and rubbed up with the flux (anhydrous borax). Mix the same with oil of turpentine or gum water, apply with a brush. When heated in a muffle the volatile oil escapes. When the gum is consumed the borax melts and firmly attaches the gold to the surface of the vessel.

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No. 4. A German chemist uses the following process: Pure chloride of gold is dissolved in water, the solution is filtered and diluted until in 5 gallons of water but 15 grains of gold are contained. It is then rendered alkaline by the addition of soda. In order to reduce the gold chloride, alcohol saturated with marsh gas and diluted with its own volume of water is used. The reaction which ensues results in the deposition of metallic gold and the neutralization of the hydrochloric acid by the soda. In practise, to gild a plate of glass, the object is first cleaned and placed above a second plate slightly larger, and a piece of about one-tenth of an inch separating the two. Into this space the alkaline solution is poured, the reducing agent being added immediately before use. After two or three hours' repose the gilding is solidly fixed when the plate may be removed and washed.

OIL FOR USE IN CHINA PAINTING

No. 1. Ingredients: 1 quart linseed oil, 1 gill rape oil, 1 gill (or 5 ounces) common tar, 1 ounce balsam of copaiba.

Preparation: Boil the linseed oil alone for some time, then put in the rape oil and the balsam copaiba and allow the boiling to be continued until it begins to approach the proper consistency, and add the remaining ingredients; then allow the mixture to cool a short time and then slowly boil until it becomes of a suitable consistence or thickness for use. Keep the vessel covered during the boiling and reduce the sulphur to powder before mixing with the mass, as it will then be less liable to curdle the oil.

No. 2. Ingredients: 1 quart linseed oil, 1 pint rape oil, 2 ounces balsam copaiba, 1 ounce pitch, ½ ounce amber oil, ½ ounce white lead.

Prepare as directed in No. 1.

Sheldrake's oil for grinding up colors consists of equal parts of pale old boiled oil and copal varnish mixed together and kept in well corked bottles.

Spike oil, which is sometimes used in painting, is prepared by (No. 1) digesting together for one week 5 parts of warm oil of turpentine and 3 parts lavender oil or 3 parts of one and 1 of the other.

Photographic background, distemper for. Ingredients: 1½ to 2 pounds whiting, 3 ounces lampblack, 1½ ounces moistened glue, 4 ounces blue.

Preparation: Dissolve the whiting in half gallon water, add nearly all the blue, then add the black, gradually, trying after each addition by dipping in it a piece of paper and drying at the fire till you get the exact color required; then having dissolved the glue in warm water, pour it in to keep the color from falling off. Mix thoroughly together and strain through canvas.

TABLE OF COLORS TO MIX FOR PARTICULAR HUES

Buff—Mix white, yellow ochre and red.
Chestnut—Red, black, yellow.
Chocolate—Raw umber, red, black.
Claret—Red, umber, black.
Copper—Red, yellow, black.
Dore—White, vermilion, blue, yellow.
Drab—White, yellow ochre, red, black.
Fawn—White, yellow, red.
Flesh—White, yellow ochre, vermilion.
Freestone—Red, Black, yellow ochre, white.
French Gray—White, Prussian blue, lake.
Gray—White lead, black.
Gold—White, stone ochre, red.

Green Bronze—Chrome green, black, yellow.
Green Pea—White, chrome green.
Lemon—White, chrome yellow.
Limestone—White, yellow ochre, black, red.
Olive—Yellow, blue, black, white.
Orange—Yellow, red.
Peach—White, vermilion.
Pearl—White, black, blue.
Pink—White, vermilion, lake.
Purple—Violet, with more red and white.
Rose—White, madder lake.
Sandstone—White, yellow ochre, black, red.
Snuff—Yellow, Vandyck brown.
Violet—Red, blue, white.

SIMPLE DIRECTIONS FOR FIRING GLASS

By careful observance of these directions and a little experimenting at the outset, the amateur will find glass firing in portable kilns an easy and fascinating task.

Use no stilts but place the glass directly upon the flat bottom of the firing pot—the pieces far enough apart to avoid actual contact.

Heat the kiln gradually at first—just a little more carefully than for china firing.

When the pot is red hot about one-third up from the bottom, the heat is right for the chief effects in glass painting.

Opal, or white glass, is very much softer than clear, or flint glass, and different kinds of clear glass differ greatly in regard to this quality.

The danger of glass firing is in melting the softer kinds of glass before the gold and colors have had sufficient heat for their proper development. To avoid melting glass upon the bottom of the muffle—which would be a serious catastrophe—it is wise at first to fire each piece upon a china plate of little value. But experience will soon teach one to avoid over-firing.

Glass is very pretty decorated simply in graceful designs of raised paste and gold. The paste fires at a very low degree of heat, and the gold over it does not require excessive heat. The glass may be tinted first if desired and the tint either fired or dried very hard in an oven before the paste is applied.

The directions given will apply to the firing of vases, goblets, wine-glasses and dishes of all kinds—glass of every description, indeed, except flat sheets or panes of glass, and these call for special treatment. The only safe way to fire these—unless they are very small—is to arrange for them a bed of plaster of paris. Lay the dry powder on some flat surface (iron or china) until it is an inch deep. Place the glass upon this and fire it. To develop the glass colors in their full beauty, they must be fired until the glass surface just begins to melt; for this reason the glass must be laid flat and supported by the plaster of paris.

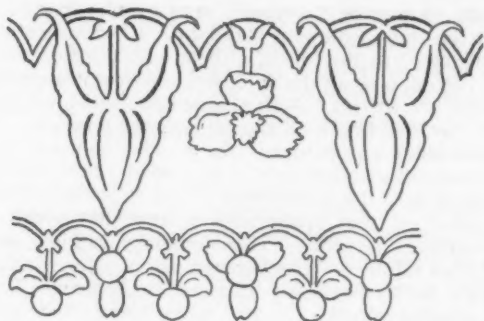
In painting figures on china, the beginner will find that it is usually best to lay in the face or figure with little or no background, and fire this for the first time. Then paint the background freely and thoroughly, with as much finish as possible, after which tone up the flesh and drapery for a second firing. This method has its advantages, as at first the head and figure can be worked upon freely, without fear of soiling or disturbing a well-painted and perhaps already dry background. Every one who has decorated china knows how difficult it is to patch china colors. This difficulty need not occur in the beginner's first attempt, for there are few backgrounds that cannot be finished in one painting less than the flesh, the exception being in the case of a very dark background. To paint this background thoroughly and

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delicately, yet correctly, suggest the figure by a flesh wash, with just enough shadow work to hold the drawing.

SUGGESTIONS FOR CHINA DECORATORS

THOSE of us who are in the country, in the mountains, or at the seashore, should lose no opportunity for collecting material for use in the winter. Just try this little plan for practise. Take any object—a flower or a bit of fruit. Write down for it a treatment—or rather, a description—using the names of your colors, and working from memory alone. Take



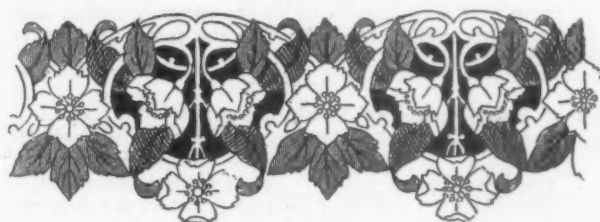
note of all details, all variations of color, of the grays, the shadows and reflected lights, background, and everything connected with it. Set down distinctly all combinations or pure colors to be used in each part. Then get your color box and work it out; see how near or far from the right it is, and try again. With a little practise of this kind, one will not only acquire more knowledge of the colors than previously possessed, but be enabled to make memoranda with far greater accuracy than in any other way.

For instance, we say such a thing is brown; it may have many meanings, but if we indicate it as brown 17, or yellow brown, or brown 108, used in light, or medium or heavy touch, it will give ourselves or another an exact idea of the color. And so of the gray in a leaf; it may be light sky blue and moss green, or it may be pearl gray and green 7—two entirely different effects. Sometimes a color or combination used in oil or water color will seem to suit the case better. No matter! Put it down so long as it conveys a distinct idea. Having familiarized ourselves with some such plan of color notes, many a pencil sketch or pressed leaf or flower will tell its story in much more vivid terms.

Thus equipped, there is scarce a locality where some material may not be found for future work or some treasured memento of happy hours preserved—only proceed systematically. On a mountain climb

how many a pretty fern and leaf we gather. In a summer it would be easy to collect enough for two or three salad sets, where each piece should be different, and the interest grows as the search goes on. The bright, autumn-tinted leaves of many species of oak and nut-bearing trees for a nut set. In the seed heads of grasses and grains alone is a wonderful variety, and how handy such a collection would be to combine with other things later, or to use for gold decorations! We never know how beautiful such a simple thing is until we examine it closely. The graceful sweep of the blade; how it wraps the stem, the touch of color and light at the joint, the symmetry of the seed head, and the delicate bloom.

Start in for a collection of berries and immortal seed pods—the winged seeds of the maple, for instance—with all their pretty tinting of red and green, and the quaint scarlet and orange clusters of the bitter-sweet. Most wild flowers are so simple that a good pencil sketch with minute color notes would do



very well when one cannot get anything better. A set of flowers all white from field and garden could be made from such descriptions that would contribute to a charming gift for any one. And besides the pleasant associations, such studies possess the merit of originality; they are our own private stock and cannot be duplicated. But better than all, this practise serves to keep the work in mind and the mind in working condition.

Especially at the seashore are such color notes invaluable. As every one knows, the wonderful tints of the seaweed change quickly, but kept in a dish of salt water until the colors were thoroughly studied and decided upon, they could then be floated out on paper for future use.

CONN.—“The other day I was firing a blue under-glazed plate and a little speck of gold was accidentally left on and fired. Is there any way of removing it without injuring the blue? I have used a great deal of hydrofluoric acid, but was afraid to try it here.”

Try aqua regia. If that does not cut the gold, then use the hydrofluoric acid, somewhat diluted, and wash off quickly. It will not harm the color if not allowed to eat through the glaze.



CORRESPONDENCE

L. M. T.—Many materials besides china may be decorated with mineral colors. Lava makes a fine body when painted and glazed for tiles. Very large tiles may be made of lava, for it does not break nor bend. Slag from Colorado is a material more like glass. It is the clay from which gold and silver are taken. Melted, it is formed into dishes and ornaments, usually making veins of curious bits of color throughout the ware. This may be painted with glass colors, or mixed with a good coloring in the clay state, to give pastel colors, instead of crude yellows and browns. By pastel colors are meant the soft grays and pinks and blues, so charmingly delicate that they blend one to the other, forming harmonious shell tints. They are the colors that never jar.

PERPLEXED.—(1) Could not grays Nos. 1 and 2—pearl and neutral—be made with black, silver yellow, and blue green in different proportions, with touches of other colors? (2) If so, can these mixed grays be used and fired with other colors the same as with the manufactured grays? (3) Could not orange red and orange yellow be made with a red and yellow, as in oil colors? (4) Can sky blue be got with either or both dark blue and deep blue green? (5) Are the tints made from carmine No. 1 and dark blue as good as violet of gold?

(1) The colors named will make a gray, but in inexperienced hands will not be as reliable as the grays of trade, owing to the tendency of deep blue green to intensify and eat up other colors in firing. It will also have very little glazing properties, as both black and deep blue green are hard colors. (2) All mineral colors, whether used pure or in mixtures, can be fired together. (3) Orange red cannot be made by a mixture, any more than vermilion could be made by a mixture in oil colors. Silver or ivory yellow might be toned to take the place of orange yellow for small touches, as that is a color very little used anyway. (4) No. (5) All the carmines and blues will make good violets.

E. J.—(1) Use mixing yellow in painting the marguerites; shade with black and silver yellow mixed; strengthen the edges with yellow ochre; outline with violet-of-iron, using the same color for the centers. For the foliage and stems take moss green, brown green and dark green No. 7; for the high lights mix a little deep blue green with moss green. (2) For the light yellow nasturtiums put on first a flat tint of mixing yellow and shade with silver yellow and yellow ochre, remembering that silver yellow gains brilliancy in firing, while yellow ochre fires out considerably. For the dark markings in the center use violet-of-iron and outline with the same. For the richer red flowers take capucine red, put on thinly, two or three times. Shade and outline with red brown; for a darker tint still, take red brown for the flat tint shading, outlining with brown No. 4. For the foliage, put on first a flat tint of moss green. When dry go over it with brown green. Outline and vein the leaves with red brown. This can be done with one firing unless a vellum tint is desired, in which case it should be put on first and fired before the design is drawn upon it.

S. F. W.—(1) There are two ways of using powder colors, dry or dusted on. The latter is termed "ground laying," and mixed with spirits of turpentine and thick oil. For the former you must first paint the china with a thin wash of best English grounding oil, and as you wish the color lighter or darker, add turpentine—the more turpentine the paler will be the shade. Let it be "dabbed" until evenly distributed over the china, and let it stand until it becomes sticky or "tacky" to the touch. Then, with a little wad of raw cotton, pick up the dry color and dust it on, being careful not to rub. With a very light hand pad dust it evenly, and brush off the superfluous powder.

The other way is to mix the powder first with turpentine and grind it until it is smooth; then add fat oil till it is of the consistency of the tube colors; add lavender oil, and apply with a large flat brush as smoothly as possible. Then finish by padding with a dabber till dry. Whether you use powdered colors or tube colors makes no difference in the firing. They are equally reliable. Some colors, however, require flux to make them adhere if used in a thin wash. (2) Anything may be used for a dabber, provided it is soft and has no lint. Old silk handkerchiefs or even old linen ones are good; but use nothing that will show the grain or thread.

S. Y.—Carnation No. 1 when applied very thinly is similar to shrimp pink. It is used for pink poppies, chrysanthemums, pink geraniums, and so forth. It fires well, and is more reliable than the carmines, besides being entirely free from the purple tone which is so apt to spoil the lighter shades of the carmines Nos. 1 and 2. Carnation No. 1 makes a charming background for white or pale yellow flowers and wine-colored carnations. It should be laid on with a large tinting brush, in sweeps about an inch in length, in all directions. Have the paint very thin, even letting the china show in some places to make it more delicate; it can be a little darker near the flowers or at the bottom of the dish. Thin the paint with lavender oil. Wet the brush first in turpentine and then pat it on a cloth, so that the paint will not run.

B. T.—To make "fat oil," pour a few drops of turpentine into a clean saucer; stand it where it will be free from dust, but exposed to the air. The spirits will soon evaporate, leaving a thick oil. Add a little turpentine to this every three or four days, until enough of the oil has been obtained to fill a small bottle. Cork it tightly and stand away for future use; as it grows thick with age it must be used more sparingly. Do not try to evaporate the spirits by using artificial heat, such as standing the turpentine on a register or near a stove. It will never thicken that way; the natural heat of the room is what it requires. Fat oil is indispensable to the china painter, especially in the flower painting of the present day, where the colors are blended so skilfully, without a brush mark being seen, giving a soft effect charming to the eye. The paints are mixed with lavender oil instead of turpentine. Fat oil is used freely as a medium; the colors are laid on in thin washes, so that there is no danger of the oil causing them to blister.

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NEWS OF THE ART SCHOOLS

THE Art Academy of Cincinnati, Ohio, under the directorship of Professor G. H. Gest, is just entering on its thirty-sixth season. The school term is from the end of September until the end of May. Frank Duveneck, Thomas Noble, V. Nowotny, and L. H. Meakin are in charge of the classes for drawing, painting, composition, artistic anatomy, etc. C. J. Barnhorn instructs the classes in modeling, and W. H. Fry has charge of the wood-carving department. The instructor in the classes for design and china painting is Miss Anna Riis, and the preparatory classes for drawing, etc., are under the care of Caroline A. Lord, Henrietta Wilson, and Kate R. Miller.

Students that have in recent years gone to New York or Europe for further study credit the academy with giving them a sounder training in essential things than they found elsewhere. They speak of a clear understanding of their work and of a self-reliance which enabled them to at once avail themselves of the opportunities which travel and foreign residence offer. This and the increasing number of students who go directly from the academy into professional work, have given the school a high reputation throughout the country.

The academy has long contributed to the material advancement of Cincinnati, especially in connection with lithography. Many of the most notable lithographers and designers were its pupils, and year after year it adds largely to the number of young men and women well trained for work in the art industries. Upon this foundation business enterprises in part rest and others can be established. The academy aims to meet local conditions and will continue to be developed along these lines.

The Museum and Academy are now so well established in character and their future development can be so clearly foreseen that those who may wish to increase their usefulness to Cincinnati can do so with confidence.

THE Eric Pape School of Art, Boston, Mass., begins its sixth year on the 28th of September, when the school will again occupy the spacious studios which were constructed especially for its use.

Mr. Eric Pape, head instructor and director of this school, studied in Paris under the French masters, Boulanger, Le fevre, Benjamin Constant, Doucet, Blanc, and Delance, and, while at the Ecole des Beaux Arts, under Gérôme, Delaunay, and Jean Paul Laurens.

Since 1890 Mr. Pape has exhibited twenty-two pictures in the Paris Salon Champ de Mars. He exhibited at the Exposition du Caire, Egypt, 1891; World's Columbian Exposition, 1893; Midwinter California Exposition, 1894; Atlanta Exposition, 1896; International Kunst Ausstellung, Munich, 1897; Paris Exposition Universelle, 1900, and one hundred and twenty pictures at the Omaha Exposition, 1899. In 1900 he exhibited one hundred pictures at the Detroit Museum of Art, the Cincinnati Museum of Art, and the St. Louis Museum of Art. He exhibited ninety-seven pictures by invitation at the Palace of Archaeology, Pan-American Exposition, 1901, and has exhibited at numerous other exhibitions in the United States. He has been awarded five medals. His illustrations and decorations for books, magazines, and weeklies are widely known. He has traveled extensively in Europe and the Orient, having spent two years in Egypt, and has visited the remote and artistic sections of the United States and Mexico.

Mrs. Eric Pape (née Alice Monroe), daughter of the late Prof. Lewis B. Monroe, dean of the Boston University School of Oratory, studied in Paris under Bouguereau, Robert-Fleury, and Lazar, spending seven years in the French capital.

It is the intention of the director to carry out the great but simple principles of the art academies of Paris. The student will be led as much as possible in the direction of his individual tastes, with a foundation of good drawing and painting gained from the study of the living model.

There are no examinations for admittance to any of the classes. Students begin at once to draw from the nude and draped model. This system, common in the academies of Paris, has been adopted with great success by this school. Advanced students will be instructed in grouping and composing on canvas. To this end, the costume model will pose frequently with suitable accessories, and two models will pose together from time to time.

Students of the school may obtain free entrance cards to the Museum of Fine Arts, and may work in the Art Rooms of the Boston Public Library, both of which are near the school. The Peabody and Agassiz Museums of Harvard University in Cambridge, with their collections of Indian and other relics, and the Old State House, with its fine collection of Revolutionary relics, are easily accessible.

The Farragut Building, in which the school is situated, is one block from the

park. It was completed in 1898. The heating, ventilating, and elevator service of the building are excellent.

THE Pennsylvania Museum and School of Industrial Art, of which Professor L. W. Miller is the head, commences its twenty-seventh year this month with the following highly equipped corps of instructors:

Leslie W. Miller, principal. Lecturer on art history, principles of design, and methods of instruction.

Howard Fremont Stratton, director of school of applied art.

Herman Deigendesch, professor in charge drawing, antique and life classes.

Ludwig E. Faber, instructor in drawing, lecturer on anatomy and processes in illustrative reproduction.

Alexander Sterling Calder, instructor in modeling.

Helen A. Fox, instructor in color harmony, historical ornament, and design applied to printed and woven fabrics.

Sophie Bertha Steel, instructor in charge illustration.

Margarette Lippincott, demonstrator in water color.

Edward T. Boggs, instructor in architectural design.

Frances Darby Sweeny, instructor in design applied to stained glass, stencils and mosaic.

Ferdinand Lazarro Marenzana, instructor in design applied to furniture and interior woodwork.

J. Frank Copeland, instructor in water color painting and design.

R. B. Doughty, instructor in instrumental drawing.

Mary Pickering Dow, instructor in bookbinding.

Edward G. Rau, instructor in tooling and leather work.

Henry Torniten, instructor in wood carving.

Charles Thomas Scott, instructor in drawing and design.

Albert W. Barker, instructor in drawing.

Isabella Bradley, instructor in drawing. J. Edgar Hill, instructor in building construction.

Isabel Aitken, instructor in basketry.

Karl G. Nacke, instructor in metal work, repoussé, chasing, etc.

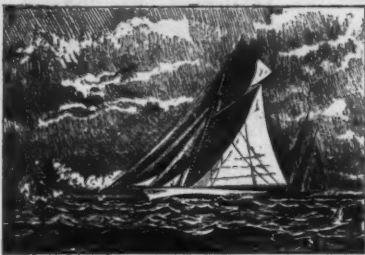
A. M. Grillon, director of school of modern languages, and instructor in French, Italian and Spanish.

Emma Schmidt, instructor in German.

Samuel Thompson, Jr., instructor in woodwork.

For the list of prizes and diplomas awarded during the past school year, we refer our readers to the July issue of THE ART AMATEUR.

The Art Amateur



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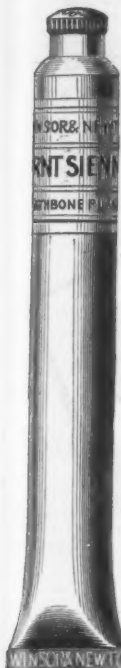
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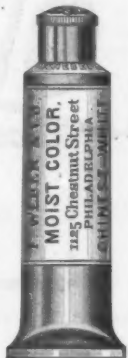


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J. F. C.—If any pieces of furniture have
been bruised, wet the bruised part with
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per five or six times, soak it in warm wa-
ter and lay on the place, apply on that a
hot iron until the mixture is evaporated;
with two or three applications the bruise
will be raised level with the rest of the
surface. White marks on wood caused by
the upsetting of some spirit, or by hot
plates or dishes, may be removed by ap-
plying spirits of camphor with a feather to
the stained part, using only a little; then
rub immediately with a cloth dipped in
sweet oil. Wash furniture with vinegar
and water in equal quantities, using a
sponge for applying it, and a soft cloth
for drying. Change the water as often as
it gets dirty, and when the furniture is all
dry, proceed with the polishing. Mahog-
any may be cleaned by rubbing with the
following mixture: Half a pint of spirits
of turpentine and half a pint of vinegar
mixed together. Rub this on the wood,
following the grain, polishing after with a
soft flannel. Walnut, or any highly fin-
ished wood, may be rubbed with a cloth
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ish. A good polish for old oak is made by
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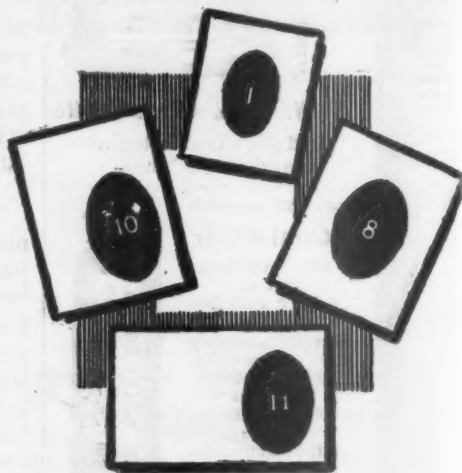
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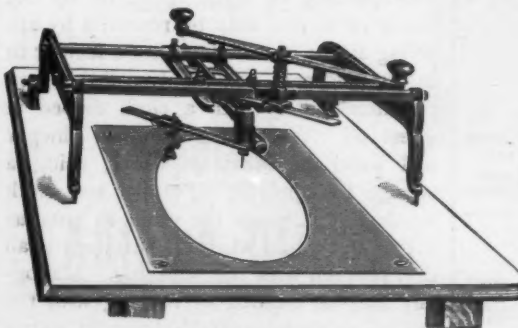
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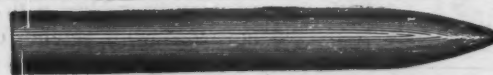
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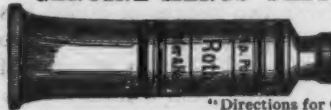
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William Blake's drawings fetch excellent prices. At a sale of pictures belonging to Captain Butts, the picture of Lamech and his two wives, went for \$775, and "A Fire" rose to \$1,025. The drawing of the "Entombment" fetched \$1,525. Five other pictures brought from \$525 to \$610 each.

According to Le Temps the City of Paris has bought from the Old and New Salons the following: At the Société des Artistes Français, Paintings: "Bal Blanc," M. Avy; "Prière du Soir," M. Bellan; "Marchand de Chansons," M. Gilbert; "Etang," M. Buffet; "La Goutte de Lait," M. Geoffroy; "A la Nuit Tombante," M. Cachoud; "Paysage," M. Carl Rosa; "Baigneuses," M. Legrand, and "Barques Echouées," M. Ravanne. Sculpture: "Episode du Siege de Paris," M. Lefevre; "Feuilles d'Automne," M. Colle; "Un Rapt," M. Suchetet; "Enfant en Masque," M. Champigny, and "Danois au Soleil," M. Perrault.

At the Société Nationale des Beaux Arts, Paintings: "La Source," M. Dumoulin; "Ma Patronne," Mr. Hawkins; "Une Jeune Femme," Mme. Le Roy d'Etiolles; "En Haut de la Dune," M. P. Carrier-Belleuse; "Falaises à Dieppe," M. Gabriel; "Les Tricoteuses," M. Le Gout-Gérard, and "Le Carrefour Drouot" and "Le Boulevard des Italiens," M. Haubron.

The Provincial Council of Venice has bought from the exhibition held in that city the following pictures and sculptures for the local International Gallery of Modern Art: "Moors in Spain," by Dudley Hardy; "A Procession of St. John in Brittany," by M. Charles Cottet; Herr Franz von Lenbach's portrait of Pope Leo XIII., M. Casimir Strabrowski's "In the Park at Warsaw," M. Constantin Meunier's bronze statue entitled "Scariatore," M. Paul Troubetzkoy's statuette in bronze of "A Girl," and two etchings by M. Charles Storm van Gravesande, "Mouth of the Scheldt" and "A Hague Dune in Winter."

Mr. Birge Harrison's letter on Cellini's halo in Sunday's Times comes very fitly from a painter who has studied and placed on canvas many effects of sunlight in foggy weather and at sunset, both in winter

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and in summer. The effects which he observed of a spectrum appearing about his shadow are well known to Alpine climbers. With regard to Benvenuto Cellini, however, he fails to remember that in Cellini's time a man's shadow was still somewhat of a mystery, as it still is among various semi-civilized people, who regard it with a good deal of superstition. Cellini, seeing the halo round his shadow, very naturally supposed that the brightness belonged to his own person; otherwise he would scarcely have considered it a matter worth recording. It is only another instance of his naïve boastfulness, which forms perhaps the most piquant ingredient of his autobiography. That his shadow bore the marks of the supernatural was a fact posterity should know. Cellini did not possess the scientific mind, admirable observer though he was, nor should we expect it of him. His observation was curious, but he did not use it as the start for investigations as a scientist might have done.

A Bostonian named Despradelle has a plan for a monument in Washington, which is to consist of a tower in obelisk form 1,500 feet high. Like the tower of "Labor" suggested by Rodin, the stories are to set forth various American ideas, the whole structure becoming a museum and at the same time an expression of modern America, as the cathedrals were impressions of medieval France. He reckons that the huge structure would cost about as much as three first-class battleships, and remain for all time, while the battleships will be turned into scrap iron in less than a generation. As an argument this is not so much one for the tower as against the battleships.

A full-length portrait by Reynolds of Louis Philippe, Duke of Orléans (Egalité), is in that Condé Museum at Chantilly, presented to the French people by its former owner. Egalité used to visit London often, being a boon companion of the Prince of Wales (George IV.). In 1785, while on one of these visits, he stood for Sir Joshua Reynolds in high boots, a hussar jacket, and gorgeous uniform, wearing the broad ribbon across his breast and holding his shako with upright plumes in his left hand. On a lower level, but close behind, is his horse, the head of which is seen, an orderly, apparently a negro, holding it firmly by the bit. Another portrait of Egalité, by Reynolds, is at Hampton Court, in a damaged condition. From the reproduction of the Chantilly portrait in The Sphere one does not obtain a favorable impression of this Prince, who was cut off by the guillotine in 1793.

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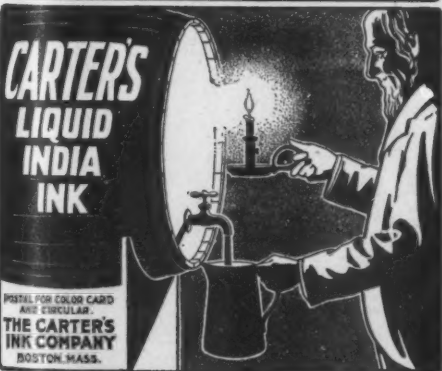
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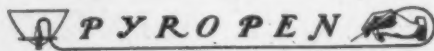
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I. H. CALIGA, a noted New England portrait painter, was secured to provide the colored illustrations for Helen Milcete's novel, "A Detached Pirate," which Little, Brown & Co. publish, and his conception of Gay Vandeleur, the vivacious heroine of the book is a noteworthy example of book illustration in four colors.

Mr. Caliga, who is a native of Indiana, after studying four years in Munich, established himself in Boston, where he has devoted himself especially to portrait painting.

Among best known and most successful works are the likenesses of the late Henry Hitchens, which were bought last spring by the Boston Art Club; that of Chief Justice Parmenter, which is now in the Boston Court House; that of the late Governor Alexander H. Rice, which adorns the Massachusetts State House; that of Mr. Warren E. Kellogg, and that of Judge Thomas Russell which remains in the possession of the judge's family. One of his latest and most successful portraits is that of Mr. Nathan Haskell Dole, president of the Bibliophile Society. Mr. Caliga has also made a charming painting of his wife, the favorite niece of the poet Whittier.

He has not confined himself to portraiture, but has painted a number of figure pieces also. His colossal "Guardian Angel" has been several times exhibited as a salon picture. It is a very striking and beautiful creation. His "Nepenthe" and "Fleur-de-Lis" are owned by Mr. James B. Colgate, of New York.

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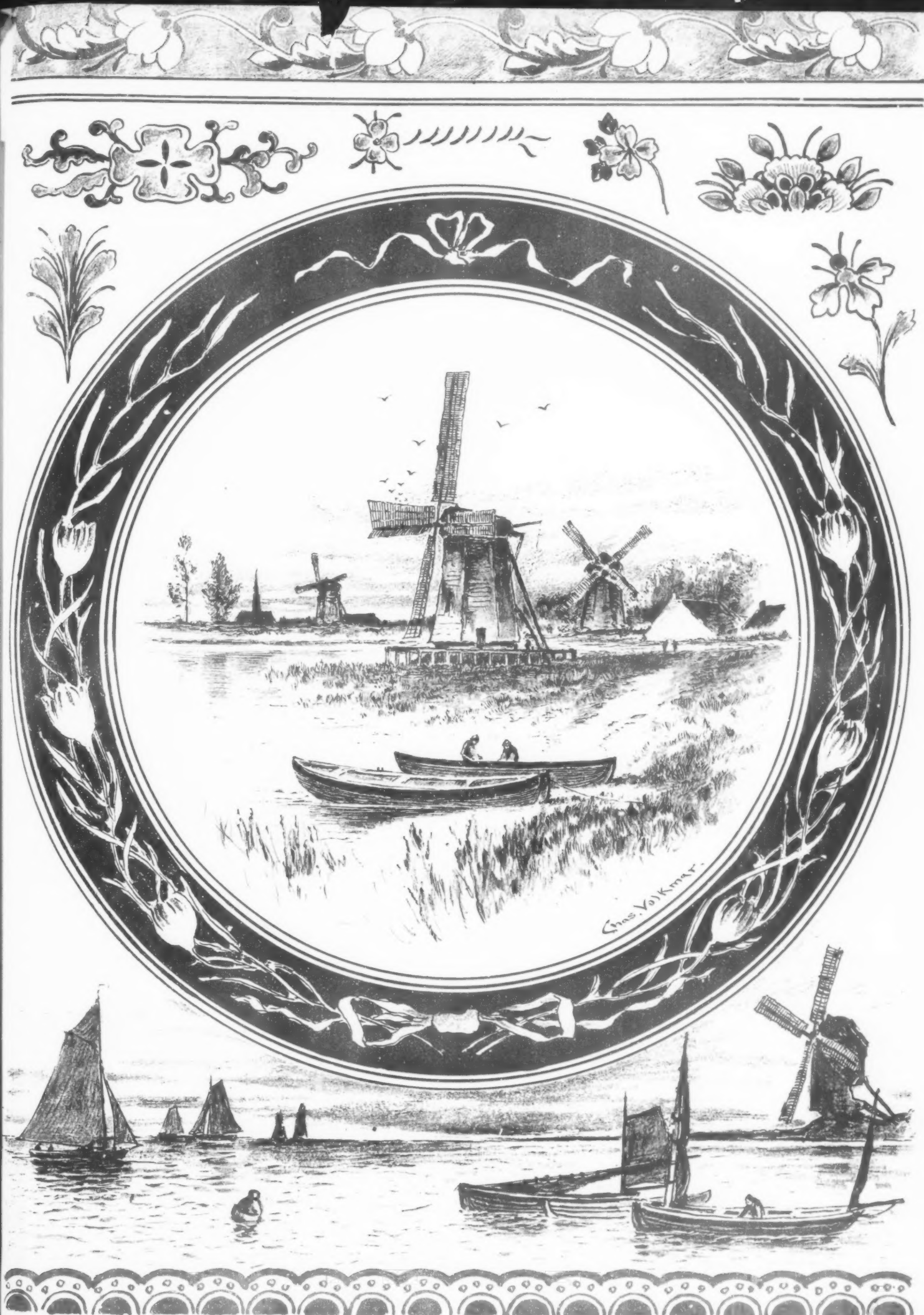
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